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ABSTRACT

This report delineates the step-by-step process of planning, holding, and following-up the 1978 Summer Invitational Workshop on Teaching Writing held by the Southeast Center for the Teaching of Writing (SCTW) for teachers at the elementary through the college level. The various sections of the report contain a description of the SCTW, its rationale, and its background; a discussion of the planning for the summer workshop, including considerations of logistics, staff, format, and curriculum; a description of the presession and of the workshop; workshop results; and recommendations for future workshops. Appendixes contain correspondence concerning the workshop, descriptions of the writing assignments, a model for the format of the journals to be kept by the participants, an outline describing the effective teacher of writing, topics for discussion, teacher consultant presentations, lists of those making presentations, workshop evaluation forms and criteria, copies of each week's assignment sheets, and a number of forms related to the workshop. (FL)

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REPORT
# of the
SUMMER INVITATIONAL WORKSHOP
on
TEACHING WRITING
1978

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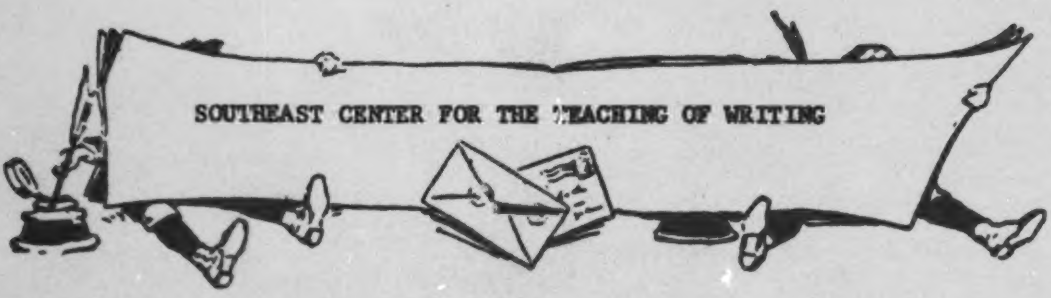
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PREFACE

This report provides a detailed description of the 1978 Summer-Invitational Workshop of the Southeast Center for the Teaching of Writing. The purpose of the report is to delineate as much as possible the step-by-step process for planning, holding, and following-up the workshop, which is based on the model developed by the University of California, Berkeley/Bay Area Writing Project.

Despite the fact that during the 1978 summer, 39 similar workshops were held across the country, no document exists which specifically explains these steps. The Southeast Center has attempted to write such a document in an effort to provide anyone associated with the workshops or interested in them with a basic description of the model and the processes involved in it.

The report, itself, can serve as a basic guide for establishing similar workshops. It is written chronologically, and each section can be read independently, without a need to refer to previous chapters. However, the report is not to be considered definitive, but is intended to remain open ended so that expansions, deletions, and other changes can be made as the Center gains experience in developing a comprehensive program.

The appendix is bound separately and can be ordered from the Center on request.

R. Allan Spanjer
Director

ABSTRACT

The Southeast Center for the Teaching of Writing has completed the first phase of its year's contract--a five week, 140 hour summer invitational workshop. Twenty-five teachers were selected from over 70 applicants to attend the workshop. They represented all levels, elementary through college, and were from the Atlanta, DeKalb, and Fulton County public schools and from Georgia State University, Kennesaw College, and Clayton Junior College. Each teacher received 10 graduate credits and a $500 stipend. Despite the fact that final results will not be known until the conclusion of the '78-'79 academic year, experiential data, subjective reports and a cursory review of the evaluation instruments indicate that the workshop was successful in achieving its goals; that the teacher/participants expanded their repertoire of effective techniques and skills for teaching writing, became increasingly process oriented in these techniques, and significantly increased their confidence in their own writing ability and in their ability to teach writing.

SCTW attributes the success of the program to the following:

- The intensity and length of the program
- Small group processing
- Writing assignments done by the teachers themselves
- The Do-Look-Learn approach

The workshop was held from June 19 to July 20, four days a week. During the morning sessions, the teacher/participants made presentations. Two afternoons a week guest lecturers, including Pulitzer Prize winning poet Gwendolyn Brooks and the education editor of the Christian Science Monitor, Cynthia Parsons, spoke with the teachers. Two afternoons a week

the teachers met in small groups to discuss writing assignments which they had done. At the conclusion of the workshop, the group decided to publish the best of their works in booklet form along with poems which they wrote for Gwendolyn Brooks. In addition, two groups of ten teachers each decided to continue to write and to meet to discuss their writing. Since the new academic year began, a number of teachers have made presentations at their schools and are planning a series of mini workshops to be held during the coming academic year.

INTRODUCTION AND RATIONALE

The Southeast Center for the Teaching of Writing (SCTW) has been established in an effort to improve students' writing ability by improving instruction in writing. The Center is part of a national network of writing centers located across the country under the auspices of the University of California, Berkeley/Bay Area Writing Project (UCB/BAWP). Their task is to provide teachers with an understanding of the writing process and with a knowledge of effective methods for teaching writing.

Because the problems of teaching writing affect teachers of students in the elementary grades through college, in English as well as in content area courses, SCTW's program is a coordinated school/university effort within the State of Georgia. Cooperating to improve writing instruction for the state's teachers are the Georgia State Department of Education, the Atlanta Public School System, Atlanta Junior College, and the College of Education and Department of English at Georgia State University.

The Center's main vehicle for achieving its goal is a series of inservice workshops designed to help teachers expand their repertoire of effective methods for teaching writing; gain confidence in their own writing ability and in their ability to teach writing; apply the results of recent research to their own classroom situations; and develop within themselves an understanding of the various processes for teaching students to write effective communications in a variety of modes.

These writing centers, which have been partially funded by the National Endowment for the Humanities, have been created in response to the present "writing crisis." However, students' inability to write is not new. Throughout the years many students have had difficulty writing effective, literate compositions, but the problem has received comparatively little public recognition. It is only recently, in response to a series of reports published in major newspapers across the country, documenting a decline in students' writing ability, that the public has become concerned with the lack of composition skills mastered by graduates, not only on the high school but on the college level. These reports cite, as indicative of a "crisis in writing" in the nation's schools, an increase in the number of college freshmen requiring remedial composition courses and a decline in scores for both the College Entrance Examination SAT test and the writing test administered by the National Assessment for Educational Progress.

The reasons for the decline have been attributed to a variety of causes ranging from the influence of television to grade inflation to a plethora of electives. However, underlying these are two major causes: (1) a decrease in the amount of writing required of students, not only in content area courses but in English courses as well during their school years, and (2) a lack of knowledge on the part of teachers concerning the teaching of writing.

The elimination of writing is the result of numerous factors, but it can be directly related to the increase in class size.[1] As class size has increased, many teachers, though they recognize the need to continually provide students with writing experiences, have found themselves incapable of reading, commenting on, and grading the vast quantity of compositions which are necessary for improving students' writing performance. Faced with this impossible situation, the teachers have substituted exercises from workbooks for more substantive writing assignments. In addition, many subject area teachers have traditionally divorced themselves from any responsibility to teach writing. Essay exams have been graded strictly for content. As class size has increased, however, the essay type of test, which at least gave students some writing practice, has become increasingly scarce and has been replaced by the more objective, easy to grade, true-false, multiple choice exam.[2] This reduction in composition requirements in all courses at all levels coupled with the use of inappropriate writing exercises and the substitution of these exercises for actual practice in writing various modes of discourse have contributed to a national student population which has a sufficient grasp of the mechanics of composition but is largely incapable of writing coherent, logically developed, and syntactically fluent discourse.[3]

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[1] National Interest in the Teaching of English, Bloomington, Illinois, NCTE, 1961.

However, even before class size became so unwieldy, only a small percentage of teachers actually provided students with meaningful writing experiences, because few teachers were knowledgeable of the writing process and because relatively little was actually known about the acquisition of writing skills. Until a few years ago, almost no college of education offered a course in methods for teaching of writing, nor were English teachers required to do much writing themselves. Prospective secondary and college level teachers concentrated on literature studies, and, except for their freshmen composition course, were not required to enroll in any additional writing classes. One major reason for this omission in the teacher training curriculum was the dearth of scientific knowledge concerning the teaching of writing. Comparatively few studies had been conducted and those that were conducted were often too small or too unscientific to offer any valid conclusions which could be generalized over a large population. What little was known about effective instruction in writing was limited to professional journals, unread, if not unknown, to most teachers.

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[2] "Why Johnny Can't Write," Newsweek, December, 1975, p. 60.

[3] Mellon, James C. "Round two of the national writing assessment: interpreting the apparent decline of writing ability: a review," Research in the Teaching of English, Spring, 1976, pp. 66-74.

The public's concern with the "writing crisis," has begun to change all this. Colleges of education have begun to incorporate sections on the teaching of writing into methods courses in the language arts and a few colleges have even begun to initiate courses devoted solely to the teaching of writing. The schools have begun to reconsider the omission of writing experiences in the curriculum by calling for a return to the basics, the basic in this case being writing, and some teachers have even begun to recognize that the teaching of writing is the responsibility of all teachers, not just those in English.

But the biggest impact of the "writing crisis" has been the motivation and the funding provided educators to engage in large scale scientific studies related to writing and the teaching of writing. For the first time, educational researchers have begun to examine the writing process itself in an attempt to determine how writers write and how children learn to write. Utilizing the technology of video tape recorders and computers, they have begun to gain considerable knowledge of the writing process. While this research has re-enforced much of what was being recommended during the golden age of education in the early twenties, a great deal of new knowledge has also been gained with broad implications for the teaching of writing. This new information has caused a reformulation of the philosophy of the teaching of composition with concomitant changes in methods for teaching writing:

- Teachers must use a variety of methods which children can adopt according to their own learning and writing patterns. If students are to learn to write effectively, there can be no single method for teaching writing. Rather, Moffett has concluded that Piaget's and Bloom's thesis that children learn at different speeds in different ways holds as true for acquiring the skills for writing, as it does for acquiring other cognitive skills.[4] In addition, Emig has demonstrated that writers, themselves, use a variety of methods to achieve a literate piece of discourse.[5]
- The processes involved in writing rather than the specific skills of writing are the basics which students must master if their writing performance is to improve. Hunt has found that improvement in writing, like that in language development and reading, is as much a product of maturity as it is of the learning process. Many errors which children make when they are young become self corrected as they mature.[6]
- Students can provide each other with meaningful editing assistance. Recent sociological and psychological studies have provided information on group dynamics and techniques for small group management which can provide a model for establishing groups for peer editing, a process which, according to Moffett, can alleviate much of the teacher's problem of reading vast quantities of compositions.[7]

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[4] Moffett, James and Betty Jean Wagner. Student-Centered Language Arts and Reading, K-13, Houghton Mifflin Company, Boston, Massachusetts.

[5] Emig, Janet. The Composing Processes of 12th Graders, Urbana, Illinois: NCTE, 1971.

[6] Hunt, Kellog and W. Senten. Structures Used by Superior Students in Grades Four and Twelve and by Superior Adults, Florida State University, Tallahassee, Florida, 1971.

[7] Moffett, op cit.

- The emphasis on process rather than skills necessitates new criteria for assessing students' writing performance. Researchers are now engaged in developing new forms of evaluation which can more accurately measure student writing.

The results of these recent research findings and the changes in methods which they have occasioned, however, remain unknown to the vast majority of teachers. While student teachers will be able to enroll in courses to study these latest developments in the teaching of writing, teachers who are already in the field are without easy access to this information. The Southeast Center, along with the other writing centers involved in the National Writing Project, has been created to provide a vehicle for transmitting this knowledge to these teachers.

The Centers are engaged in providing teachers with this information through a series of inservice workshops based on the model developed by the University of California at Berkeley, Bay Area Writing Project (UCB/BAWP). SCTW has adopted the UCB/BAWP model because of its viable workshop format which includes an inherent formula for dissemination and diffusion.

Model

Twenty-five of the best teachers of composition, within a designated geographic area, are invited to attend a five week summer workshop.

In an effort to achieve as great an impact as possible, the geographic area covered by the workshop is limited and there is an attempt to include teachers from the same schools in ensuing summers so that an increasing number of teachers from the same schools, school systems and feeder colleges become knowledgeable in the teaching of writing, and therefore develop a capability for applying this new knowledge not only to their own classroom situation but to the development of a language arts curriculum and of a curriculum for an entire school and eventually for a whole school system. Because content area teachers must also accept some of the responsibility for teaching students to write, there is also an attempt to include teachers of other subjects from these schools in ensuing summers.

At the conclusion of the summer workshop, participants become members of the Center's staff and are qualified to act as consultants for the Center. They are expected to coordinate mini workshops in their own schools and to provide presentations for workshops in other schools. Thus, the project has a ripple effect and is not limited solely to the teachers attending the workshop, but instead, guarantees that their new knowledge will be disseminated to their colleagues.

Placing these teachers on the Center staff also insures that the learning process will not end at the conclusion of the workshop, as so often happens. A newsletter, written and edited by the participants, and the continued meetings of the small groups and of the whole group also provide mechanisms for continued growth.

The workshop itself is unique. Its curriculum emphasizes the processes involved in learning to write and in the teaching of writing, and its format, content and approach to learning have been specifically designed to lead the participants through a variety of activities developed to involve them in the very processes in which they will be involved in the classroom and in which they will be expected to engage their students. The format is divided into three segments:

1. Presentations by the teacher/participants. Each teacher makes at least one presentation of a method which he or she has found to be effective in teaching writing. These presentations

comprise the major portion of the specific content covered during the workshop. The remainder of the content is determined by the topics discussed during special guest lectures. Since the content is dependent on those topics which the participants select for their presentations, the specific content necessarily changes with each new set of participants, and therefore, is different for each workshop. In addition, because the Center believes that there is no single correct method for teaching writing, and that teachers must have a repertoire of alternative methods to meet the individual learning and writing needs of all of their students, the content area covers a broad range of methods, which include contrasting points of view. These various views presented can range from those who teach from a structural orientation to those who are process oriented, from those who emphasize form to those who offer free writing experiences, from traditional to structural to transformational to agrammarians, from those who espouse that students must acquire the skill before they can express themselves to those who believe that expression will lead to the development of the skill.

The teacher's presentations serve a fourfold purpose:

a. Participants are exposed to a large number of methods which they can use to expand their own repertoire for working with students.

b. Participants hear new points of view to modify or even change their present philosophies for teaching composition.

c. Participants gain some knowledge of what is being taught at other levels.

d. Participants have opportunity for a "dress rehearsal" of the presentations which they will make as consultants at other workshops when the summer program is completed.

2. Presentations by specialists in the field. The object of these is to provide the teacher/participants with some of the knowledge and theory that they do not possess, as well as to present some of the new methods which they do not cover in their own presentations. Such topics as research in composition, forms of assessment, the relationship of linguistics to writing, syntactic maturity and sentence combining, and peer evaluation are among those for which the Center attempts to bring in special lecturers.

3. Writing and editing experiences. The purpose of this segment is threefold:

    a. It gives the teachers an opportunity to experience writing a piece of discourse with all of the problems, frustrattions and satisfactions associated with this activity, so that they are more aware of these factors when they assign writing tasks to their students.

    b. It is designed to involve teachers in the various major stages--pre-writing, writing, and rewriting--of the writing process, so that they become aware of the need to provide their students with opportunities to engage in all of these stages. (The first stage is usually omitted by teachers on the secondary and college levels and the third is often omitted on every level.)

    c. It provides teachers with an alternative to grading vast quantities of papers by engaging them in group editing themselves and thereby giving them an opportunity to discover the advantages of group editing and peer evaluation.

Two methods are used to instruct the participants in these processes. The Do-Look-Learn approach, developed at the Northwest Regional Educational Laboratory, in Portland, Oregon, stresses reflective and self-directed learning. It is based on the belief that the meaning of experiences and exercises is determined by their relevance and significance to the individual participant.[8] The teachers engage in the very processes which they are expected to teach (do), then analyze their experiences (look), and draw generalizations from them (learn). Thus, the participants are involved in peer editing and in small groups in order to learn editing processes and techniques for group management. They also engage in a great deal of writing themselves in order to recognize the main stages in the writing process and to learn certain sequences for writing. The teachers are also expected to participate in the activities described in the various presentations so that they become familiar with them and can implement them more easily when they return to the classroom.

The second approach is based on the concept that the best teacher of teachers is another teacher who has had success in a similar situation, and its corollary that successful teachers of writing can be identified and their best practices can be effectively demonstrated to others. Thus, one half of the workshop time is devoted to the participants' listening to and participating in each other's presentations and another quarter of the workshop is devoted to small group work in which the participants edit each other's writing.

SCTW has adopted the BAWP model because it believes that this model provides an effective vehicle for providing teachers with the knowledge and skills needed to teach students at all levels to write various modes of discourse effectively.

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[8] Hale, James R., and R. Allan Spanjer. Systematic and Objective Analysis of Instruction: Training Manual, Portland: Commercial Educational Distributing Services, 1972.

To assess the extent of the effectiveness of the workshop, SCTW is in the process of developing instruments to evaluate the workshop's effect on the participants of the invitational workshop as well as the second generation teachers who attend the workshops coordinated by the participants of the summer program. The assessment will study the changes in teacher knowledge, skills, attitudes and actual classroom practice. In addition, the model will assess the effect of the workshop on the students of the teacher/participants to determine whether or not there is an improvement in their writing quality.

Thus, it is hoped that, as writing is restored to the curriculum, teachers will not only increase the quantity of writing but they will engage students in meaningful writing assignments as well as involve them in the entire writing process.

I. BACKGROUND

In May, 1977, the planning committee of SCTW, representing the Atlanta Public School System, the Georgia State Department of Education, Atlanta Junior College and the Departments of English and Curriculum and Instruction of Georgia State University, had its first meeting to determine the feasibility of establishing a writing center in Atlanta, based on the methods of BAWP. The representatives from the various institutions guaranteed support for the Center and unanimously agreed that a proposal should be written to establish a writing center in Atlanta as a satellite of BAWP. The first draft of the proposal was completed in July and during a second meeting of the planning committee in August, the proposal, with minor revisions, was unanimously accepted. The proposal was submitted to BAWP in early September and, within a week, SCTW received informal approval. Funding for the center was formally approved by the National Endowment for the Humanities in April. (See Appendix A-1). Additional local grants totaling $34,000 were received as of June 1, 1978. (See Appendix A-2).

II. PLANNING

Following BAWP's approval, the planning committee began to meet on a monthly basis to determine the specific course which the Center would follow in setting up the summer invitational workshop.

A. Logistics--The Center would be located at Georgia State University and housed in its own office in the Urban Life Building. All funds would be channeled through the institution and subject to all University regulations. The workshop would also be held at the University, and all participants would need to be enrolled at Georgia State in order to participate. Participants could take the course for credit or as an audit. The course would offer ten graduate credits, split eveningly between the Departments of English and Curriculum and Instruction and would be designated as ECI 896, The Teaching of Composition, and ENG 890, The Study of Composition.

B. Staff--The director of the project would be a member of the Georgia State University faculty in order to provide a liaison between the Center and the University. Two coordinators would be hired with backgrounds in teaching and/or administration in the public schools and in the University respectively. During the summer these coordinators would share a full time position, while during the winter they would share a half time position. It was hoped that eventually winter could be expanded to a full time position also.

A part-time secretary and a Graduate Research Assistant (GRA) would also be hired. During the summer the GRA would act as an outside observer and evaluator of the workshop. He or she would be expected to enroll in the course and engage in all of the activities. At the conclusion of the workshop he or she would write a subjective, descriptive report of the program. The responsibilities for the GRA during the winter were not delineated. A final decision was to be made in the fall as projects for the winter could be better determined.

The summer workshop, itself, would be overseen by University faculty, who would administer the course as part of their summer load and therefore, would be paid by the University. Because the actual teaching of the course was to be done by the teachers, themselves, the role which the faculty would assume would be that of course managers or facilitators. It was determined that the course should be managed by a team, with one faculty member from the English Department and one from the Curriculum and Instruction Department, sharing the responsibility. The objective for using the team approach was to provide the participants with as complete an overview as possible of writing and the teaching of writing.

C. Format--The format of the workshop would be an exact duplication of the BAWP model. The workshop would be scheduled for five weeks, from June 19 to July 20, four days a week, Monday through Thursday from 9 a.m. to 4 p.m. with a one hour lunch break. It would also include two evening informal gatherings with local professional functional and creative writers present. A poetry reading by Gwendolyn Brooks, who would be leading a workshop the following day, would also be required. The morning sessions would be devoted to the teachers' presentations, each of which would be approximately 90 minutes, while the afternoon sessions would be split, with two afternoons devoted to lectures by staff and guest speakers and two afternoons devoted to group editing.

D. Curriculum

1. Processes--These would be identical with the BAWP model and a major portion of the curriculum would center around these processes. The BAWP model was specifically designed to lead the participants in the three major processes involved in writing and the teaching of writing: (1) the writing process which comprises the prewriting, writing, and rewriting stages; (2) small group processes; and (3) processes for assessment of writing discourse.

   The participants would be expected to become familiar with the writing process by becoming involved in four writing tasks:

   a. Two written essays describing their philosophy of composition, one written prior to attending the workshop and one, which could be simply a revision, written after the workshop had concluded.
   b. A variety of writing assignments assigned as part of the presentations.
   c. A three-part writing assignment based on Moffett's modes of discourse in which a writer writes about (1) a personal experience, (2) a generalization of that experience, and (3) a theoretical essay based on it. (See Appendix B-1)

d. A journal which begins as free writing on any subject and which eventually becomes free writing about the subject of writing and the teaching of writing. (See Appendix B-2)

SCTW substituted the journal writing for the writing of a curriculum project which had been assigned by BAWP. SCTW felt that the journal would provide a much better view of what the participants had learned than the writing of a single project. SCTW also felt the journal would provide the participants with an experience in the process of free writing.

In order to learn about small group processes and techniques for managing small groups and to discover how to manage effective peer evaluation, the participants would meet two afternoons a week in small groups to edit their written work. During the editing process, the groups would be expected to discover processes for assessing written discourse. The groups would be self-developed, according to two criteria: (1) no one would know anyone else well and (2) they would represent all grade levels.

2. Course Content--While the BAWP model outlined the processes to be acquired, it did not provide any guidelines for determining the specific content of the course, since the actual content of the curriculum would be determined by the participants themselves, who would suggest the topics which they wanted to present, and by a small number of guest speakers. Thus, the content would change with each new set of participants and would be different for each workshop.

However, SCTW felt that some sort of outline identifying the qualities and knowledge which a teacher of writing should possess should be developed to serve as an ideal curriculum toward which the Center could work. The committee identified three major qualities which a teacher should possess in order to teach writing effectively, and then outlined the specific knowledge, skills, and attitudes which the teacher needed to acquire.

The resulting cognitive map (see Appendix B-3) served as an outline to determine which presentations suggested by the participants would be the most relevant and to discover what areas the participants would not be considering and therefore would need to be covered by a guest speaker.

3. Selection of Topics for Participants' Presentations--Prior to the workshop, all participants were required to submit, on a 3 x 5 card, three topics for possible presentation during the summer program. They were asked to describe briefly each topic and to explain their mode of presentation. These presentations were to involve methods, strategies, even gimmicks which had worked successfully for each individual in the teaching of composition at whatever level each of them was teaching. Topics were also to be ranked according to the individual's preference for presentation.

The two coordinators and the two facilitators met to select those presentations which, based on the cognitive map, would be most suitable and most helpful to the entire group. While every attempt was made to give the participants their first choices, it was frequently impossible to do so, because of duplication among topics, or topics which were thought to be inappropriate. (See Appendix B-4)

In an effort to help the participants prepare effective presentations, the staff prepared a set of guidelines based on recommendations from previous BAWP workshops which described the Do-Look-Learn approach. (See Appendix B-5) In addition, since the Board had decided to forego interviewing prospective participants, and therefore could only guess which presentations would be most effective, four staff members, the two coordinators and the two facilitators, met with six participants, whom they believed could offer the strongest presentations, approximately a week prior to the beginning of the workshop in order to run through the presentations with the participants. The purpose of the meeting was threefold:

a. to provide the staff with an opportunity to hear the presentations and to decide which were the strong ones and, therefore, which should be scheduled during the first week.

b. to provide the staff with an opportunity to help the participants strengthen their presentations.

c. to train these participants to lead the small groups, scheduled to meet during the first day of the workshop, to run through the presentations for the purpose of (1) ranking the presentations and (2) strengthening them. It was hoped that these participants, having gone through a similar session prior to the workshop, would be capable of assisting the others in strengthening their presentations.

4. Selection of Guest Lecturers--Guest speakers were selected to discuss topics not covered by the participants. Because SCTW planned to stress the professional writer as a source of knowledge in the teaching of writing, two well-known writers were included, one representing the analytical, expository style of writing, the other representing the imaginative, poetic style of writing. Cynthia Parsons, Education Editor of the Christian Science Monitor and Gwendolyn Brooks, Pulitzer Prize winning poet, were selected. In addition, the committee determined that teachers should be made aware of the work being done in the development of materials for teaching creative writing by the Central Midwest Regional Educational Laboratory, a Title IV educational laboratory established under ESEA of 1965, and therefore invited a representative from CEMREL. Since it was evident that there was a large number of subjects which were not being discussed by the participants, additional speakers were selected as much for their geographic proximity as for their field of interest. (See Appendix B-6)

5. Structure of Presentations--Because of the participants' random selection of topics, it was virtually impossible to create any sort of structure for the subject area. Instead, the staff decided to follow the recommendations of BAWP and to maintain a flexible schedule. The order was determined according to the quality of the presentations.

Those expected to be the strongest were scheduled first, but the staff maintained sufficient flexibility to permit presentations which seemed to reinforce others, or which offered a solution for a problem which had emerged, to be inserted at the appropriate time. In order to achieve this flexibility the staff required all participants to have their presentations ready for the first day of the workshop and then planned to give them a minimum of three days' notice of when their presentation would be due.

Since only two afternoons a week had been set aside for guest lectures, the scheduling of guest speakers was also randomly organized, and they were fitted in whenever their schedule and the Center's coincided.

6. Bibliography--Participants would be required to read two books during the workshop. No reading would be assigned prior to the workshop in order to avoid contaminating any pre-test results. Writing without Teachers, by Peter Elbow, was selected to provide the teachers with some information concerning the process of free writing and group editing. A Student Centered Language Arts and Reading K-13, by James Moffett, was selected in order to provide some understanding of the types of writing the teachers were being asked to do, as well as to maximize the opportunities of working with teachers of all grade levels by offering them a possible sequence of teaching writing. No formal time was set aside for discussion of these books. It was assumed the participants would discuss them during their small group meetings or informally during lunch or breaks. In

addition, a bibliography representing the major divisions of the cognitive map was developed for distribution to the participants for their own use. (See Appendix B-7)

E. Selection of Participants

1. Demographic Distribution--According to BAWP guidelines a total of 25 teachers would be selected to attend the summer invitational workshop. Originally SCTW had intended to include teachers from throughout the State of Georgia, but BAWP advised against such widespread geographic representation, recommending instead that such representation be limited in order to obtain a maximum impact on schools. Therefore, it was determined to limit participants to the Metro Atlanta area and, for the first summer workshop, to limit the population still further to the Atlanta Public School System and the two largest school systems contiguous to it, i.e., DeKalb and Fulton Counties. Again, in order to achieve the most impact, the Atlanta School System received the most representation, with only a small number of teachers participating from the other two systems. It was also determined that the four public colleges, which were located within these three areas, should receive equal representation.

The final demographic breakdown was as follows:

	Elementary	Middle	Secondary	College
Atlanta School System	5	5	5	
Fulton County	1	1	1	
DeKalb County	1	1	1	
Georgia State Univer.				1
Kennesaw College				1
Clayton Junior College				1
Atlanta Junior College				1

2. Procedures and Criteria--Procedures and critera for selecting participants were determined by the Advisory Board.

Teachers would be selected on the basis of recommendations as well as proven quality of teaching experience. Potential Summer Fellows would be identified (a) through recommendations from those who know the candidate's work, (b) at professional conferences and workshops, (c) at in-service programs, and (d) by teachers' voluntary submission of applications.

Requests for recommendations would be made in several ways. Personal recommendations would be requested from the superintendents, area resource persons, and principals of the Atlanta Public Schools; from the superintendents, English Supervisors and principals of the Fulton and DeKalb systems; and from the faculties of the English and Curriculum and Instruction Departments of the universities and colleges which are participating the project.

Administrators would be asked to encourage teachers to apply and teachers would be encouraged to obtain administrator approval for application purposes.

Selection of teachers would be based on the following criteria:

a. Recognition in their own schools as outstanding teachers, as attested to by those persons listed above from whom recommendations would be requested
b. Commitment to the teaching of composition
c. A record of effective teaching of writing and leadership ability, indicated in writing by those same persons mentioned in a. of this section
d. A written statement by the applicant as to his or her willingness to
    (1) make one or more presentations on the teaching of writing before the combined group of Summer Fellows;
    (2) commit the time necessary to serve in possible future roles as UCB/BAWP Teacher/Consultants;
    (3) do the writing that would be asked of all Teacher/Consultants during and after the Summer Institute.
e. A strong and open approach to ideas
f. A written statement as to the willingness on the part of the school administrator to permit the teacher to conduct a workshop during the following year

Teachers would be asked to:

a. Submit an application for the workshop. (See Appendix B-8)

b. Submit a written recommendation from their principal and/or superintendent which would indicate their ability in teaching the subject matter, leadership ability and relationship with peers as a resource person. (See Appendix B-9)

c. Submit three examples of good student writing.

d. Submit an essay explaining what they hope to gain from attending the workshop and ways in which they see the workshop fulfilling a need for improving the teaching of writing in their geographic area.

SCTW deviated from several practices recommended by BAWP:

a. SCTW decided not to interview the prospective participants. The Advisory Board reasoned that the process was too time consuming and that the requirements which the applicants were expected to fulfil would be sufficient.

b. SCTW decided to open the workshop and to ask for applications rather than limit it to those recommended for invitation.

The decision was based on the following reasons:

(1) Mavericks, who might be excellent participants, might not receive recommendations from their administrators.

(2) Teachers who indicated a need and/or an interest in attending the workshop might be more open than others and might have something unique to offer. They might also have a greater impact in their schools than those who come from schools where there is less need.

(3) A racial and ethnic balance needed to be achieved.

News releases announcing the workshop and requesting general applications were sent to all print media in the Atlanta, Fulton, and DeKalb County areas and to local teachers' newsletters. (See Appendix B-10) In addition, SCTW staff members met with administrators of each of the school systems and colleges involved, not only to request their assistance in informing teachers of the workshop and generating interest in it, but also to gain their support so that the participants would be able to coordinate workshops in their schools after they completed the summer program.

The Center Director and one of the two coordinators met in February with the superintendents of the Atlanta, Fulton County, and DeKalb County School Systems to obtain their support for the Center and to appeal specifically for prospective participants for the Summer Workshop. They explained the Center's background, its affiliation with the Bay Area Writing Project and the purposes and general format of the Summer Workshop and requested that the administrators send letters, samples of which had been prepared under their signature (See Appendix B-11) to principals, recommending the program and urging them to recommend teachers to apply. Packets containing a brochure explaining the Center and the workshop and applications for teachers and recommendation forms for administrators or supervisors would be sent with each letter. (See Appendix B-12) All three superintendents endorsed the program but delayed making a decision concerning their system's full participation until Center representatives had met with the three respective assistant superintendents in charge of instruction who had the authority to make the final decision. A second meeting with the three assistant superintendents was held. All three approved their system's full participation and agreed to send out the letters under their signature with the accompanying packets. The information was distributed by February 15. Deadline for applications was set for March 15.

The director and coordinator also met with the department chairpersons of the four colleges to request that they urge qualified faculty members to apply. Packets of brochures, applications and recommendation forms were left with the department chairpersons for them to distribute.

3. Applicants--Seventy-one applications were received. (See Appendix B-13) Because only a limited number of applications were received from Fulton and DeKalb County and from the middle and secondary levels of the Atlanta Public School System, the coordinators contacted the language arts coordinators of the three systems for assistance in urging other qualified teachers to apply. In an effort to provide time for these teachers to be reached and to return the necessary

forms, the deadline was extended two weeks. The result of this additional search for applicants was minimal. The coordinators found that many of those who they felt would be qualified had already made other plans for the summer.

Two of the four colleges submitted only a single name, while Georgia State submitted the name of an applicant and two alternates. Atlanta Junior College apologized that none of its faculty could afford the time.

4. Selection Committee--It was decided that the entire Advisory Board would serve as the selection committee. However, in an effort to expedite the selection process, the two coordinators previewed all of the applications received before the final deadline and discarded those which were in no way acceptable and/or which did not include all of the material required. The remaining applications were then read by all members of the Advisory Board.

Twenty-five applicants were accepted. In addition, seven alternates, one at each level in the Atlanta system, one in each of the two counties and two at the college level were chosen. One secondary teacher received permission to audit the sessions without university credit or stipend.

The alternates were offered an invitation to enroll in the workshop but were denied the $500 stipend. Two alternates, an elementary teacher from DeKalb County, and a college teacher accepted the invitation. When two DeKalb County teachers withdrew from the workshop, the alternate from DeKalb County was re-enrolled as a full fellow and was given the stipend.

The two alternates on the college level also eventually became full fellows and received the stipend. One of these alternates filled the vacancy reserved for Atlanta Junior College. The other alternate, who was already paying to attend the workshop, replaced an Atlanta secondary teacher who was forced to withdraw after the first week because of illness. All applicants and administrators of applicants received letters notifying them of their status. (See Appendix 14)

F. Evaluation--The Advisory Board determined that three aspects of the program should be evaluated: (a) the workshop itself, (b) the teacher/fellows, and (c) the students of the teacher/fellows--and then, designed a model for assessing these. (See Appendix B-16)

1. Assessment of Teacher/Fellows

   a. The Frogner Language Inquiry was selected as an instrument to determine the participants' present linguistic knowledge and biases and to see whether or not these changed as a result of the workshop.

   b. The Illinois Attitude and Knowledge Test was selected as an instrument to determine whether or not teachers were process oriented or whether they became so after going through the workshop.

   c. The Questionnaire on Classroom Practice was developed by the Center in an effort to determine what methods the teachers were actually using in the classroom and whether or not these methods changed as a result of the workshop.

   d. The Philosophy of Composition papers were required for a content analysis, to determine the extent the participants' philosophy changed as a result of the workshop. These were also required to provide an analytical writing sample to be assessed holistically to determine whether or not the participants' analytical writing improved as a result of the workshop.

   e. Creative writing samples were selected required in order that they might be assessed holistically to determine whther or not the teachers creative writing improved as a result of the workshop.

   f. The Journals were planned for determining what, if any, intellectual growth occurred as a result of the workshop and to attempt to determine correlations between change in teacher's attitudes, knowledge and practice and student growth in writing.

g. The group and personal interviews were planned to determine the general knowledge and skills gained as a result of the workshop.

The Center hopes to determine whether or not any correlations exist among these various instruments.

The Board recognized the need to collect as much information as possible from this first group of workshop participants. However, the Board also recognized that a control group needed to be determined against which to measure the participants and charged the staff with the task of determining the criteria.

2. Assessment of Workshop

a. Daily Assessment Logs (See Appendix B-17)--The object of these logs, which are both summative and formative, is to determine what specific information activities, etc., might account for changes in teachers' knowledge, attitudes and practices. These were to be scrutinized to determine what, if any, knowledge and/or skills were gained by the group as a whole for each day's presentations and group processes. They were also to be reviewed to determine the value placed on each of the day's activities by the fellows. In addition, the assessments will range from logistic needs to needs for curriculum information, and will be used to determine whatever immediate changes appear to be necessary.

b. Group and Personal Interviews--These were planned to determine which general aspects of the workshop were considered worthwhile and which were considered to be without value, which caused negative or positive reactions and why.

c. The Frogner Language Inquiry, the Illinois Knowledge and Attitude Test, the Philosophy of Composition essays, the creative writing sample, the Questionnaire on Classroom Practice, will be analyzed to determine whether the group as a whole made positive gains from the pre- to the post-test.

3. Assessment of the Students of the Fellows--Whatever standard tests were presently being administered to the students would be used to determine whether any significant gains were made during the year following the teachers' attendance at the workshop. Pre- and post-writing samples are being required of students. The pictures used to elicit the students' writing samples are those used by the National Assessment of Educational Progress.

In addition, the Board recognized the impossibility of selecting control groups for this year against which to measure the participants' students. Thus, the Board charged the staff with the task of developing criteria for determining control groups and for selecting the control groups for inclusion the following year.

III. PRE-SESSION

The pre-session was held in order to provide the students with an orientation concerning the writing program, its history, its purpose, and their roles in it. It was also held in order to give them their assignments and to reconfirm their commitments to the project, something which would have been done during interviews had SCTW held them. In addition, the pre-session provided an opportunity to administer pre-tests to the participants so that they would not be met with a day of testing the first day of the workshop. SCTW was considering administering still another test the first day and therefore, did not assign any reading because it didn't want to contaminate the results. (See Appendix C-1)

The pre-session went well. The fellows were urged to do as well as they could on the tests. They were also permitted to use an extra piece of paper to write additional answers which they believed would be more satisfactory than those available, and to critique the questions. Their motivation was so high that many spent 1½ hours on the Illinois Attitude and Knowledge Test which is normally scheduled to run one hour. Many used the extra sheets of paper for suggestions and criticism.

IV. WORKSHOP

A. Logistics--The morning workshop sessions were held in a regular classroom. Many of the participants felt that the room was too rigid and led to a structured type of atmosphere. By the conclusion of the first week, the participants had decorated the walls with all sorts of relevant and irrelevant materials to provide the room with a more inviting look. Five tables were brought into the room for the CEMREL presentation and these remained for the duration of the workshop, providing the room with a more informal and small group atmosphere.

Five small classrooms were designated for meeting places for small group processing. Several of the groups, however, found the rooms too formal and met instead in small library seminar rooms, in lounges. One group even held several meetings in a park.

B. Staff--Two Georgia State University faculty members, representing the English and English Education disciplines, managed the course in a team situation. Since each was also teaching another course, they divided their responsibilities and seldom sat in on the same session. They served as facilitators, watching the time, organizing the speakers and mediating debates. As mediators, they kept their biases as much as possible from interfering in the discussion. They were accessible during breaks and at lunch for informal discussion.

The coordinators were concerned mainly with the logistics of the workshop, organizing guest speakers, overseeing the reading of the daily assessment log and making whatever changes were called for, evaluating the presentations and the teachers to determine those who would later serve as SCTW consultants, and overseeing the group processing meetings after the first three weeks.

According to informal feedback, participants liked the team approach as it provided them with a variety of viewpoints and gave them access to specialists in more than one field. The staff, however, felt that there was often a lack of coordination among themselves which led to confusion on the part of the participants and to omissions in logistics.

C. Format--The format, which was divided into three segments (1) teacher presentations, (2) group processing two afternoons each week, and (3) guest lecturers two afternoons a week, served its purpose well. A fourth segment was the informal evening sessions. Three were held. Two were informal get-togethers with local writers in which participants had an opportunity to discuss the writing process with professional writers. The third was a poetry reading by poet Gwendolyn Brooks, who provided a workshop the following day. Participants expressed the need for additional informal get-togethers, limited to the teachers themselves, to provide an open format for discussing the ideas expressed during the three major workshop sessions.

Teacher presentations were limited to 90 minutes, while guest lecturers were anywhere from 90 minutes to a full day. One major complaint by the teacher/participants was that the teacher/participants' presentations were often too long, some extending to two hours. While the complaint was voiced throughout the workshop, few teachers attempted to shorten their presentations.

D. Participants--The participants, as a group, were serious about the total endeavor, as attested to by their ready willingness to finish tests, do pre-writing samples of creative or imaginative writing and remain longer than expected to complete these tasks at the pre-session meeting. They were enthusiastic; they became vitally interested in their fellow participants; they disagreed and argued--with each other, with facilitators and coordinators--but always with a certain goodwill; they criticized each others' work with thoughtful consideration and supported one another with genuine appreciation.

There are always one or two individuals in any group who would like to change the world--in this case to alter the casual format of the workshop. But there was no need, in the group, for facilitators or coordinators to intervene. The group usually took care of "momentary dissenters." All problems were brought before the group and democratic processes were used to determine solutions. Often the staff simply turned the class over to the participants.

Most of the individual small groups grew to feel and declare that "ours is the best group." In addition, a large group rapport developed, in spite of differences of opinions, of levels of accomplishment, and of background.

E. Curriculum

1. Processes--The participants engaged in the three major processes outlined in the BAWP model:
   a. The writing process which comprises the prewriting, writing, and rewriting stages. Participants engaged in this process by writing two essays, one before and one after the workshop, describing their philosophy of composition; by responding to a variety of writing activities assigned as part of the presentations; by writing four pieces of discourse for discussion at the group meetings; and by maintaining a

journal. However, the latter was not used sufficiently. While the participants wrote in their journals during the first week, most stopped after that time.

b. Small Group Processing--The participants were divided into five small groups for the purpose of editing their writing assignments. The members of each group represented all four levels of teaching--elementary, middle, secondary, and college. The groups were formed the second day of the workshop and retained their membership for the purpose of group editing throughout the workshop. Additional small group work was done in response to assignments made during the presentations. The membership of these groups differed from those of the editing groups and changed with each presentation.

c. Processes for Assessing Writing--Participants were involved in these processes during their group editing. Handouts from the staff assisted participants in determining criteria for assessing their writing. (See Appendix D-1) Each group eventually devised its own assessment model based largely on the particular biases which each participant brought to the group. This proved beneficial as each participant began to recognize the need to include criteria other than his or her own in assessing written discourse.

2. Teacher Presentations--The content for the workshop was dependent largely on the topics selected by the participants. The topics seemed to fall along two major themes. The elementary and middle school participants' topics were mainly concerned with developing creative writing, while the secondary and college

teachers were most often concerned with providing students with structure on which to build their writing. Following this division of thought, a definite schism could be discerned by the end of the first week between the modernists who are process oriented and the traditionalists who are product oriented, between those who argued that teachers can lead students from free writing to instruction in coherence, organization, and the conventions of standard English and those who argue that students need first to be given a structure in which to write before they can be allowed to write freely.

One of the college teacher/participants prepares students to take the University System of Georgia Regents' Exam. Another is a reader for the Regents' Exam. Quite understandably, therefore, the five paragraph theme, structured according to strict directions, was their primary concern. This "near obsession" became the subject of good natured teasing, which eased some tensions. At the other end of the continuum was a secondary teacher so concerned with freeing her students to write what they liked and to write it as they liked, that she was obviously outdone and bored with the "structure complex" of many of the presentations.

The remainder of the college and secondary people demonstrated their concern for structure and the surface elements of language in most of their presentations, but generally, in their final papers, they were creative and expressive. Judging by the conversations and discussions during the last week of the workshop, the staff believes that some balance had been achieved, at least in the majority of the participants. The elementary and middle school teachers picked up a needed awareness of structure, and the college and secondary people gained the realization that expressive language within their concept of structure is essential for good writing. They never, however, achieved quite the attitude toward the use of language which the staff would have liked.

The topics of the teacher presentations consisted largely of methods and gimmicks for motivating students to engage in a wide variety of types of writing and modes of discourse. Most teachers provided handouts and several were able to suggest books and articles which dealt with the methods they were using. However, only a very few teachers were able to include any theory or to refer to any research related to their methods.

According to the daily assessment logs, most teachers did acquire, from almost all of the presentations, some new knowledge or skill which they planned to attempt to use in their classrooms.

Because the topics were so varied and because BAWP consultants had recommended that the strongest presenters should go first, SCTW made no attempt to provide a structure for the presentations. This lack of structure for the content tended to confuse and frustrate many of the participants who were attempting to find some structure to the course content and, thus determine what they were "supposed to be learning." However, the staff believes that there is no specifically good way to structure the presentations and that the participants, themselves, must provide that structure according to their own frames of reference. Since they each come with their own frames of reference and, as the schism which developed indicates, they each come with differing views of teaching composition, they must sift through what they hear, and determine how to adapt those aspects which they like to their own methods.

Concommitant with this frustration among the participants to find a structure in which to fit the content was their inability to determine what they should learn. So accustomed were the teacher/participants to the lecture method of teaching, that it was extremely difficult for them to comprehend what they were learning in the Do-Look-Learn approach and to accept the responsibility for determining what they should learn. Many participants continually asked the staff the question, "What do you want us to know when we leave here?" Because the staff did not espouse any specific method for teaching writing, most teachers found themselves confused by the variety of methods and opposing points of view. It was not until the final week that many of the participants began to realize that what the staff wanted them to know were the processes in which they were engaged and that what the staff hoped they would do was expand their repertoire of methods for engaging their students in these processes.

The staff believes that the Do-Look-Learn approach is far more effective and, once learned, is far more acceptable than the traditional method. Therefore, they plan to continue to use it, but will provide a better orientation for it.

Every participant made a presentation. These were varied in interest and worth. Most of these demonstrated strategies formerly employed by the specific teacher. There was writing activity demanded of the total group, in whatever process was involved; there were helpful handouts; there was small group activity in accomplishing the aims of the presentations. College people entered enthusiastically into the activities required by elementary teachers; and elementary and middle school teachers wrote quite well what was assigned by secondary and college participants.

Even when a presentation was poor or a participant unprepared, the group was never disdainful, but remained supportive and helpful.

Several outstandingly good presentations were made by members on each instructional level. One elementary teacher--a born actress--gave a presentation inciting such creativity and imagination that SCTW plans to use her as a consultant on the secondary level as well as the elementary and middle school levels.

While the SCTW staff had attempted to structure the presentations by using those which they felt would be the strongest first, they discovered that there were good ones throughout the workshop.

The staff believes 13 participants are qualified to be sent out as consultants, with an additional 5 qualified to go out after further work and refinement of their presentation; the remaining 6 will accomplish their forty hour commitments for inservice work in other areas of activity.

At the conclusion of the workshop, each participant was requested to list and rank in order of preference the various areas in which he or she could fulfill his or her commitment. These included: editing a monthly newsletter, writing for a newsletter, coordinating a workshop in his or her school. (See Appendix D-2)

3. Guest Lecturers--Additional content for the workshop was provided by the guest lecturers who were scheduled twice a week. Their presentations comprised the majority of the academic background

in writing and the teaching of writing which the teacher/participants received. They were selected to fill in areas considered important by the staff, which were not being covered by the teacher/participants. Ten guest lecturers were invited to speak to the workshop. Because of the cost of both the consulting fees and travel expenses, out-of-town lecturers presented full day workshops. The decision for a lecturer to make a half day presentation or a 90-minute presentation depended on his/her subject area. In the case of Pete Smith, the participants requested that he make an additional 90-minute presentation at the conclusion of the workshop because they felt he had additional information they could use.

Among the ten guest lecturers, four conducted full day workshops, one conducted a half day workshop, four conducted 90-minute sessions, and one conducted a 3/4 day workshop.

Eunice Sims, Coordinator of SCTW--Introduction to writing, group editing and writing in different modes. (90-minute presentation)

Joan Elifson, Advisory Board Member of SCTW; Humanities Department, Atlanta Junior College--Peer editing and the process of revision.

Pete Smith, Department of Educational Psychology, Georgia State University--Management of small group processes. (Three quarter day presentation)

Bernard Tanner, Teacher/Consultant for BAWP--Analytical writing, deadline writing, writing for an audience. (Full day presentation)

Harriet Doss Willis and Gerri Changar, Representatives of CEMREL--Designing creative plots. (Full day presentation)

Dan Kirby, Department of English Education, University of Georgia--The process of revision and moving from oral to written discourse. (Half day presentation)

Herbert Stahlke, English Department, Georgia State University--Linguistics in teaching writing. (90-minute presentation)

Belita Gordon, English Department, Georgia State University--Linguistic approach to listening. (90-minute presentation)

Gwendolyn Brooks, Pulitizer Prize winning poet--Teaching poetry writing and writing poetry. (Full day presentation)

The participants' immediate verbal and non-verbal reactions to the guest presentations, as well as their assessments of the presentations in the daily logs, led the staff to the following conclusions:

a. There were mixed reactions to the CEMREL presentation. Some felt it was too long, while others felt they were being patronized, and still others felt they were receiving a sales pitch. Staff felt that there was no sales pitch but that a shortening of the hands-on-demonstration and inclusion of a description of the research and the theory behind the research in the development of the product would have provided a better workshop.

b. Miss Brooks elicited perhaps the best work from the group. She surprised the entire group by holding a poetry content and offering a $50 award for the best poem. The participants were told to write a poem, four lines in length and without rhyme, about a recent personal trauma. They were given a total of 45 minutes to complete the poems, which they then read aloud to the class. The class then voted on the poems. They were so good that Miss Brooks awarded a second prize of $10. The winners were Marti Singer, first prize, and Veta Jonas, second prize. Everyone participated. The poems were so touching and so good that the class decided to publish them in a booklet form. However, Miss Brooks antagonized several participants, of both black and white race, by arguing in response to a question from a black teacher, that she considered herself a black poet and felt that black poetry was different from poetry written by whites. The staff was divided concerning its belief as to whether this type of confrontation was good and necessary, but it agreed that it did not detract from the positive impact of Miss Brooks on the students.

c. Pete Smith's presentation elicited considerable questions and led him to take longer than his alloted time. The class was so interested in his technique that he was asked to return for an additional presentation.

d. The remainder of the presentations were considered good and worthwhile. They elicited no controversy.

4. Group Process Meetings--Group processing, which took place two afternoons each week, consisted of the reading of papers previously assigned, the evaluation of these papers, helpful criticism by group members, and the revision and editing of the papers. Small groups of five including one fellow from the elementary level, one from the middle school, one from the secondary and one from the

college level, were formed by the fellows themselves. The fifth member could be from any level. It was important that the range of teaching levels be represented in each group.

The original assignment was to write a paper concerning a personal experience. A possible follow-up assignment was to write about this experience on two higher levels of abstraction--generalizing about the kind of experience, and then dealing with the experience in a philosophical manner. This assignment was not obligatory, however, and participants could engage in other types of writing experiences. The options permitted the participants to revise their original personal experience, or to write three entirely different papers. A variety of options was used, with the result of one clever short story, the first chapter of a book, and several successful short essays.

Interestingly, it developed that the writing ability of individuals depended not on the level at which they were teaching, but on each one's own innate ability to express himself or herself. With the exception of one ill-assorted group, each group developed a genuine rapport and respect for the writing of fellow group members.

Responses on the daily assessment log indicated that the group processing sessions were highly important in creating a commitment to the process of learning to write and learning to teach writing, and a confidence in the teachers' own ability to write and teach writing.

F. Evaluation--Participants actively engaged in the evaluation exercises and attempted to be as truthful and forthright as possible.

1. Assessment of Workshop

   a. Daily Assessment Logs--While not all participants turned these in every day, most did and most filled them out completely. The staff found them extremely helpful in determining changes in format, logistics, and needs for future presentations, as well as determining the mood of the class. They also provided the staff with excellent feedback concerning the various guest lecturers and the teachers' presentations. (See Appendix D-3)

   b. Group Interviews--These were eliminated. Staff felt that these were unnecessary since the group was quite vocal and voluntarily provided much of the information which the group interview was expected to provide. The daily logs also appeared to provide much of this information. And, the group itself balked at losing time from group processing or presentations for a group meeting.

   c. Personal Interviews--Staff modified those interviews, and, instead of holding formal interviews with each participant, held 10 informal interviews with participants who had not been particularly vocal. These, however, did not seem to elicit any information which had not been voiced by the more vocal participants. The decision to modify these interviews was based on lack of time by staff to conduct 25 interviews, and the belief that most of the participants had been sufficiently vocal both in class and informal situations that staff was fairly cognizant of each one's feelings. Staff also believed the post-philosophy of composition papers would provide similar information to that of individual interviews.

d. A paper, "What the Staff Needs to Know About the Workshop," was added to the instruments in an attempt to learn any information concerning the workshop which might not have been voiced. It was hoped the paper would provide a substitute for the interviews. Teachers were asked to write it during the last week.

2. Assessment Fellows

   a. The Frogner Language Inquiry, the Illinois Attitude Test, and The Questionnaire on Classroom Practices were administered during the pre-session and again on the final day of the workshop. Participants were permitted to take as much time as they wished and to make comments on an extra piece of paper about the tests and various test items. These papers were collected and will be analyzed in relation to the test results.

   b. Philosophy of composition papers were assigned at the pre-session and were due the first day of class. These were duplicated and returned to the participants on the last day of the workshop when a final philosophy of composition paper was assigned and made due within one month. The second paper could be a revised version of the original or a completely new paper or, if the participant's philosophy had not changed, the same paper.

   c. The creative writing sample was taken the first day of class as part of the introductory presentation. The other creative writing sample was taken on the last day of class. The topic for both papers was "The place where I would most like to be."

d. The Journals--These were not maintained and, therefore, no one submitted any portions to staff for analysis.

e. Group and Personal Interviews--See Ib and Ic.

3. Assessment of Students of the Fellows

   a. Staff determined to use photographs to motivate students to write, as a pilot evaluation technique. Two photographs from the National Assessment for Educational Progress were used, the tomato lady for secondary and college students, and the moon walk for elementary, middle, secondary, and college students, in order to be able to compare SCTW results with those on a national level. A third photograph was selected by SCTW staff for the elementary and middle levels.

   b. Staff is presently negotiating with ETS and several other evaluation centers to design an evaluation model for evaluating student writing.

V. RESULTS

Results of the workshop at present must necessarily be inconclusive. Test results of pre- and post-tests for teacher/participants have not yet been analyzed and further testing is needed at the conclusion of the 1978-79 academic year before these results can be validated. Nor has there been an extensive content analysis of the teacher/participants' philosophy of composition papers or their creative writing samples. In addition, any attempt to determine changes in classroom practice cannot be made until the conclusion of the 1978-79 academic year. Nor can the writing ability of students of the teacher/participants be measured until the conclusion of the academic year. Thus, the present results are based on experiential data, subjective reports and cursory reviews of the evaluation instruments.

Despite the inconclusiveness of the data, the SCTW staff believes that the workshop was successful in achieveing its goals.

Teacher/participants' positive reaction to the program was expressed by the rapport among the participants, as manifested by continued small group social get-togethers and one large get-together for the whole group scheduled this Christmas; also by the participants' eagerness to continue to be involved with SCTW, their urgency to initiate some of the new methods and processes they learned during the workshop in their own classroom, their motivation to discuss the program with their colleagues and to make presentations and their desire to continue to write and to meet to discuss their writing.

1. Two writing groups of ten participants each are continuing to write and to meet to discuss their own writing. (See Appendix E-1)

2. Participants decided to publish a booklet containing some of the written works and to distribute these among themselves. (See Appendix E-2)
3. Six participants volunteered after the workshop to assist staff in processing the tests, typing and editing the booklet of written work, and to act generally as "go-fers."
4. Several teachers have already made presentations to their schools or districts and most are planning a series of mini workshops to be conducted during the school year. (See Appendix E-3)
5. One teacher is engaged in additional research into her topic presentation.
6. Two teachers for the first time attended a conference on teaching writing sponsored by the Georgia Council for the Teaching of English.

While it is far too early to determine what changes have occurred in actual classroom practice, indications are that significant changes are occurring. Many teachers during telephone conversations and through letters to the staff have commented that they are using many of the techniques they learned, including group processing. (See Appendix E-4)

In interviews with the participants, selected because they had not been particularly vocal in class, staff learned the following:

- In general, the participants expressed their satisfaction with the workshop, their enjoyment of the group processing, and their feeling that they would utilize at least a portion of what they had learned in their classroom.

- Two participants had given a "safe" presentation, rather than one which might be controversial based on the reactions of their own school staff, because they didn't want to be criticized. Yet the staff believed their other presentations would have been preferable.

- One participant admitted that she had not planned to do the reading of Moffett, but had become so interested in listening to discussions of the book, that she now planned to do so.
- One college teacher/participant commented that she didn't feel that much of what she had heard was relevant to her situation, but she then went on to admit that if there were not so much pressure to train students to pass the Regents' Exam, she would have been able to use many more of the techniques discussed.
- Several teachers commented that what they had heard had served to re-enforce their beliefs that what they were doing was right.
- One teacher admitted that she had not been vocal because she felt that she could not change other teachers' views.

Acquisition of knowledge and changes in attitude were manifested by teachers' comments as well as documented in post-tests. Following the workshop with Gwendolyn Brooks, one teacher commented, "Thank you for giving me the opportunity to write poetry. I had never done it before. Now I feel I can go back to my students and have them write it."

And during the final week another teacher, engaged in a debate about permitting students to revise their work prior to grading it, commented, "If you had told me that in the beginning of this workshop, I'd have said you were crazy, but now I'd say you're probably right." This teacher has since initiated the debate process into her classroom. (See Appendix E-5)

A cursory, holistic reading of the pre- and post-philosophy of composition essays and the creative writing samples also indicates a change in philosophy toward a process orientation and in writing quality.

SCTW attributes the success of the program to the following factors:

1. The intensity and length of the program. This time factor created a familiarity among the participants which in turn bred a rapport among them based on mutual respect for each other as individuals and as teachers. Because of this respect for each other's abilities and views, the participants were willing to return to their classroom to try to initiate those methods which their fellows had discussed.
2. Small group processing over a long period of time. As with the project as a whole, the small group processing created a familiarity among the participants which in turn bred rapport among them based on mutual respect for each other. The positive reaction of the participants to this segment of the workshop led to a willingness to try to initiate the small group processing in their classroom for their students, as well as to their decision to continue to meet. It also gave them some insights into the assessment of writing which many will use in assessing their own students' written discourse.
3. Writing assignments done by the teachers themselves. The constant writing increased the teachers' confidence in their own writing ability and thus, in their ability to teach writing. It also provided them with some insights into the writing process which many will incorporate into their own classroom teaching of writing.

4. Presentations by classroom teachers. The fact that teachers like themselves with student populations like theirs were discussing methods which they had successfully incorporated in their classrooms, gave credence to the skills, methods, techniques and processes presented to the teachers and instilled within them a willingness to attempt to initiate some of these into their own repertoire.

5. The Do-Look-Learn approach. Have engaged in the various processes, techniques, and methods, the teachers gained confidence to teach these in their own classroom. They also became aware of the problems which their students might encounter when they engaged in these activities.

VI. RECOMMENDATIONS

A. Logistics

1. Seminar rooms for small group processing should be informal, lounge-type rooms.
2. The main room should be set up with tables around which teacher/participants can sit in groups of five or six with enough room for individuals to move together in pairs when necessary.

B. Staff

1. Coordinators and facilitators need to take a slightly more active role (a) by becoming more involved with the teachers' presentations; by recommending books and articles relevant to presentations for reading; by suggesting expanded, alternate or even opposite points of view from those presented; by providing research results, data and other pertinent points of information relevant to the presentations, (b) by maintaining more rigid time schedules in regard to teacher presentations, and (c) by sitting in and even providing some suggestions during small group processing at least once for each group during the workshop.
2. Coordinators should provide one presentation each during the workshop.
3. Team teaching by facilitators is an excellent idea in that the participants can obtain a variety of points of view as well as learn from professionals in various aspects of the field. However, such teamwork must be well coordinated.

Meetings among team members must be held on a daily basis at the conclusion of each day. Several specific planning meetings must also be held prior to the workshop itself.

C. Selection

1. All final candidates should be interviewed prior to acceptance.
2. All initial meetings with superintendents should also include assistant superintendents of instruction and coordinators of language arts so that all are aware of the program and able to assist in the selection process.
3. All language arts coordinators and other supervisors and administrators should be urged to provide SCTW with specific names of persons who they believe are especially qualified to participate in the invitational summer program.
4. The summer invitational program should lean heavily on recommendations of qualified persons, but should remain open and should include several persons who may be less qualified but who indicate a willingness to learn, a need to know, and an openness of attitude.

D. Curriculum

The following topics not included in this summer's workshop need to be added: Research in the teaching of writing, the revision process, processes of evaluation, and the process of sentence combining.

E. Evaluation

1. The group and personal interviews scheduled at the conclusion of the workshop should be eliminated. They are redundant.

2. Journals need to be kept and reviewed by staff. Explanation of the journal should be made explicit.
3. The final statement, "What you want the staff to know about the workshop," could be eliminated, if the journals are kept up and reviewed by staff.

F. Future Workshops

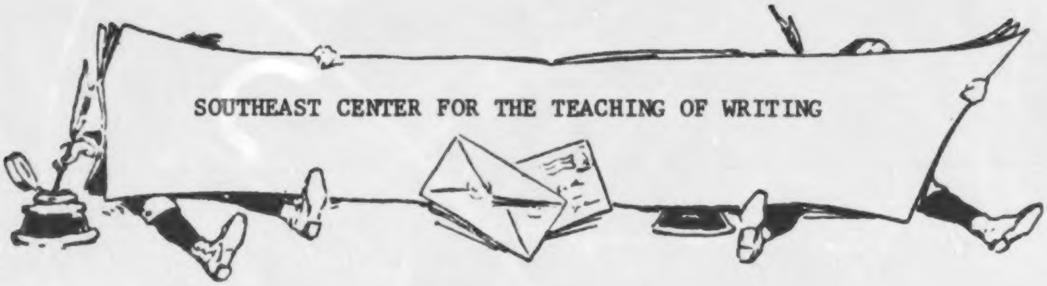
The SCTW staff believes that all five factors attributed to the success of the summer program should be incorporated into all future workshops, regardless of whether they are invitational or open, initiated by SCTW or by schools.

G. Workshop

1. Teacher presentations should be limited to one hour, 15 minutes maximum.
2. Coordinators should make every attempt to select teachers' first choices for presentations.
3. If Gwendolyn Brooks returns, it is recommended she spend more time critiquing teachers' poems and eliminate the panel discussion.
4. A poet should be included as a guest speaker in each workshop because of teachers' lack of familiarity with the genre and its applicability to all prose.
5. At least one black writer or specialist should be included as a guest speaker in each workshop because of the large number of black students in the Metro Atlanta areas.
6. Local writers should be sought out as guest speakers.

APPENDIX

REPORT
of the
SUMMER INVITATIONAL WORKSHOP
on
TEACHING WRITING
1978


SOUTHEAST CENTER FOR THE TEACHING OF WRITING

Georgia State University
College of Education
University Plaza
Atlanta, Georgia 30303

A-1

UNIVERSITY OF CALIFORNIA

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO SANTA BARBARA • SANTA CRUZ

BAY AREA WRITING PROJECT
Supported by:
National Endowment for the Humanities
Carnegie Corporation of New York
California State Department of Education
University of California, Berkeley
Bay Area Schools

BERKELEY, CALIFORNIA 94720

October 18, 1977

Professor R. Allan Spanjer
Chairman, Dept. of Curriculum & Instruction
Georgia State University
University Plaza
Atlanta, Georgia 30303

Dear Allan:

We have revised our Guidelines,and you will find the enclosed far more useful than the set you have been working with. Our campus Research Office is currently reviewing them and they may, after their review, suggest some changes. If they do, I will let you know immediately, but I didn't want to wait knowing how long that office sometimes takes.

What is new on your search for private money? Note in the Guidelines that we would like to have the check for $15,000 sent to us by March, so that there will be plenty of time for you to receive the check for $30,000 before the summer program begins.

Once again, the meeting that we are holding in New York will be on the 23rd of November,in the Americana Hotel in the La Loire Room, #5 from 9 o'clock on. We should have a good cross section of directors from past and future sites. It should be a very informative meeting. I am looking forward to seeing you, or one of your colleagues at that time.

Sincerely,

James R. Gray
Bay Area Writing Project

enclosure

JRG/ti

A-2

Georgia State University

university plaza
atlanta, georgia 30303

college of education
office of the dean

January 24, 1978

MEMORANDUM

TO: R. Allan Spanjer, Chairman
Department of Curriculum and Instruction

FROM: Associate Dean Joe A. Richardson
Dr. James Maxey
Dr. John Neel

RE: Urban Life Center Proposal Review

This is to inform you that your proposal entitled: Southeast Center for the Teaching of Writing has been included as a component in the College of Education's 1978-79 Urban Life Center Proposal.

The amount recommended for funding was: $11,000.

We will keep you abreast of developments as the College's proposal proceeds through the remainder of the review/approval process.

Allow us to extend to you our congratulations.

/pj

cc: Carl Camann

Trust Company Bank

A. B. Padgett
Vice President
Community Affairs

July 18, 1977

Dr. R. Allan Spanjer, Chairman
Dept. of Curriculum and Instruction
College of Education
Georgia State University
University Plaza
Atlanta, Georgia 30303

Dear Dr. Spanjer:

Due to the very heavy demands upon our funds at this time we are unable to come up with the full funding of $12,000 requested to match the National Endowment for the Humanities grant to Georgia State for establishing a writing center.

We did, however, vote a grant of $3,000 from the Florence C. & Harry L. English Memorial Fund and this check is enclosed. I would be delighted to talk with you or Mrs. Sims further about other funding possibilities that you might approach.

Kindest regards.

Miss White [illegible]

Sincerely,

A. B. Padgett, Secretary
Florence C. & Harry L. English
Memorial Fund

ABP/mdw

Enc.

Copy to Mrs. Eunice Sims

588-8246

Trust Company Bank

A. B. Padgett
Vice President
Community Affairs

July 22, 1977

Dr. James Gray
University of California
Department of Education
Berkeley, California 94704

Dear Dr. Gray:

This will confirm the fact that several foundations and funding sources in the metropolitan Atlanta area will raise the needed $12,000 matching funds to qualify for a grant to establish a Writing Center at Georgia State University, which will be designed to improve writing instruction and students' writing performance in our Atlanta Public Schools.

If there is additional information that you need, please advise.

Kindest regards.

Sincerely,

A. B. Padgett

ABP/mdw

Trust Company of Georgia/P.O. Box 4655/Atlanta, Georgia 30302

[illegible]

August 25, 1977

Mr. R. Allen Spanjer, Chairman
Department of Curriculum and Instruction
College of Education
Georgia State University
University Plaza
Atlanta, Georgia 30303

Dear Mr. Spanjer:

Enclosed are our checks #3118 and #3119 made payable to Georgia State University in the amounts of $2,000 and $1,000. The first is a grant from undesignated funds of the Metropolitan Foundation of Atlanta and the second is a grant from the Evan P. Howell Fund of the Metropolitan Foundation of Atlanta.

Both are to be used for matching monies to secure the National Endowment for the Humanities grant to start a writing center at Georgia State University. In the event the NEH grant is not forthcoming please contact the Foundation.

Please acknowledge receipt of these checks to this office.

With best regards.

Sincerely,

Alicia Philipp
Alicia Philipp
Administrator

Enclosures

[illegible]

PRICE GILBERT, JR. CHARITABLE FUND
P. O. BOX [illegible]
ATLANTA, GEORGIA 30302

November 7, 1977

Mr. R. Allan Spanjer,
Chairman
Department of Curriculum
and Instruction
College of Education
Georgia State University
University Plaza
Atlanta, Georgia 30303

Dear Mr. Spanjer:

On October 17, 1977, the Board of Trustees of the Price Gilbert, Jr. Charitable Fund("Fund") approved a grant of $5,000 to Georgia State University ("Donee") subject to the following conditions:

1. Use. The grant is made to Georgia State University to be used as additional funding for the Writing Center to be established at the University.

2. IRS Status. Donee represents and warrants to the Fund by properly executing the enclosed form that it is currently an organization described in Section 501(c)(3) of the Internal Revenue Code, and is not a private foundation as defined in Section 509 of such Code.

3. Payment. The Fund will make full payment of the grant at such time that the President of Georgia State University certifies in writing that the University has received cash gifts and grants for the Writing Center amounting to at least $70,340.

4. Other Conditions. If the foregoing condition "3." above has not been met by July 1, 1978, the money hereby conditionally granted shall revert to the general funds of the Foundation; and Georgia State University shall have no right thereto whatsoever.

Upon receipt by the Fund of a copy of this letter duly accepted by Donee, the Fund will complete payment of the above grant in accordance with the above conditions.

Very truly yours,

PRICE GILBERT, JR. CHARITABLE FUND

R. W. Courts, II
Secretary

AGREED AND ACCEPTED:

GEORGIA STATE UNIVERSITY

By: ______________________
Vice President for Financial Affairs
Roger O. Miller

RWC,II:ks

Southern Education Foundation

SEF
Since 1867

811 CYPRESS STREET, N.E.
ATLANTA, GEORGIA 30308
(404) 881-0875

EXECUTIVE DIRECTOR

December 9, 1977

Dr. Allan R. Spanjer
Professor and Chairman
Department of Curriculum
and Instruction
College of Education
Georgia State University
University Plaza
Atlanta, Georgia 30303

1977-78:16
Grant Number

Dear Dr. Spanjer:

I am so glad to be able to tell you that the Board of Directors of the Southern Education Foundation has approved a grant of $10,000 to Georgia State University to support the writing project.

As you probably know, there are some limitations on the use of tax-exempt funds. Our attorney has prepared a statement, and two copies are enclosed. Please execute one copy and return to me, thus indicating your understanding of the limitations on the use of grant funds. Furthermore, let me point out that we will need to have a final fiscal accounting when the funds have been fully expended, and we must also have a final narrative report.

Since the budget does not indicate precisely what our funds will support, I would be glad if you would indicate for us just what part of the program our funds will support. Please tell us also when the project will be beginning and at what time you would like for us to make a payment on this grant.

We think the project is an important one, and we are glad to be associated with it. Please keep us in touch with the progress of the undertaking.

Sincerely,

John A. Griffin

John A. Griffin

JAG:bc
Enclosures
cc: Dr. Noah N. Langdale, Jr.

Paper 1
WRITING ASSIGNMENT

"No idea but in things" - William Carlos Williams

The underlying assumption of three of the four writing assignments which you will receive in this workshop is that an idea (a simple proposition or generalization) is meaningful to you only if it evolves from your own experience, if you have in some sense lived through it. The major strategy is to recreate for the first assignment a concrete experience in sufficient sensory detail that you will have something solid enough to reflect on or to theorize about in later papers. The piece may be of any length and written from any point of view in any mode on any topic. We don't expect anyone to be a budding Shakespeare or Hemingway, although it would be wonderful to discover several, rather we are simply asking you to engage in the same kinds of experiences you request of your students so that you can gain some new insignts into the writing process.

We strongly suggest that for the first assignment, you do the kind of "personal (expressive) writing" which is often required of high school students and we suggest that in future assignments you deal with the same topic from several different points of view. Using the Moffett Theory of Discourse, your second piece should be a generalization of the specific topic on which you wrote in your first paper and your third paper should be a theoretical treatment of that subject. This third paper should be written with an eye for publishing in one of the following magazines; (a) Saturday Review, (b) Atlantic Monthly, (c) Harper's, (d) The Progressive, (e) National Review, (f) Playboy, (g) The New Republic, (h) Rolling Stones, (i) Atlanta Magazine, (j) Journal-Constitution Sunday Supplement. Since you will be expected to produce three integrated pieces during the five week period, we suggest you select an experience which was extremely meaningful to you so that you can become involved in writing about it. However, this assignment is not binding. Anyone who wishes to try something else may do so. One of these assignments should be of sufficient interest to you that you will want to rewrite it and submit the revised work to your group. A fourth assignment, due the fifth week, is to write a report of the summer workshop for one of the following audiences.

(a) The funding agencies
(b) The staff
(c) Future T/C's
(d) Principals and superintendents

The object of this assignment is to provide you with an opportunity to engage in a strictly functional writing experience and to recognize the difference between this form of functional writing and the forms of expository writing in which you will be engaged in the second and third levels of Moffett's hierarchy of discourse.

These papers will not be graded. Instead you will be asked to submit them to a small sub-group for discussion. The audience for these papers is your specific sub-group. Therefore, we request that you make eight copies of everything which you write so that each of the group members can read your piece. We also recommend that you type all of your submissions to make it much easier for everyone to follow. The object of the group is to help you see the strong and weak areas of your piece, so that you can revise the work. Bain's Criteria for Assessing and Revising Written Discourse (see paper 5) can provide your group with a framework on which to build the discussion.

During these small group discussions you will read your paper aloud while the group follows reading silently. Following your reading, we suggest you start the discussion either by explaining your own concerns and asking questions about your piece, or asking for the groups reactions to your piece. Your first concern should be whether or not the piece "worked"? Why or why not?

The Group will have time to discuss anywhere from two to four pieces each afternoon and we suggest that you pace yourself so that you bring a new piece of writing to one of the two afternoon meetings each week.

Each sub-group will consist of a cross section of teachers, representing elementary, middle, secondary, and college grades. You will remain in the same sub-group for the entire workshop.

As a member of the group you will need to be both critical and supportive. Whatever we write becomes a part of ourselves and, therefore, we are extremely sensitive about our writing. However, only good critical insights can help us improve our writing. Therefore, it is crucial to find a balance between too harsh criticism and too polite an acceptance of the works which you listen to. The writing workshops are a place to give and receive real critical help.

MODEL FOR JOURNAL FORMAT

I. Free Writing (1st week) - Write on anything. Write for 20 minutes.

II. Selective Writing (2nd week) - Select a subject on which to write. Write for 20 minutes. Do not stop.

III. Writing about Writing (3rd week and thereafter) - Write your thoughts about writing - the process, the activity. Write for 20 minutes. Don't stop.

GSU/SCTW COGNITIVE MAP
For the Effective Teacher of Writing

I. Teacher as Writer
  A. Competence in the application of the composing process in a variety of modes (expressive, transactional, poetic).
    1. Prewriting
    2. Drafting
    3. Revising

  B. Competence in writing skills
    1. Fluency
    2. Syntactic Maturity
    3. Organization
    4. Control of Purpose
      a. voice/tone
      b. audience awareness
      c. diction
    5. Conventions
      a. punctuation
      b. capitalization
      c. spelling
      d. format
      e. mechanics
      f. usage

  C. Competence in intellectual abilities and skills
    1. Logic
    2. Imaginative responses
    3. Creativity

II. Teacher as Scholar
  A. Knowledge of language theory
    1. Linguistics: study of language
      a. language acquisition
      b. psycholinguistics
      c. dialectology
      d. grammatical theory
      e. nature and history of language
    2. Aims of Discourse
      a. speaker to audience about speaker: expressive writing, i.e., journals, diaries, etc.
      b. speaker to audience toward audience: Persuasive writing, i.e., advertising, editorials, political speeches
      c. speaker to audience about world: referential writing, i.e., news stories, articles, textbooks, interviews
      d. speaker to audience about text: literary writing, i.e., drama, prose, poetry

  B. Knowledge of pedagogy
    1. Curriculum design and development
    2. Instructional methodology
    3. Evaluation/research methods

III. Teacher as Teacher
    A. Competence in curriculum design
        1. Determining assumptions and goals
        2. Choosing content and learning objectives for groups/individuals
        3. Defining acceptable levels of performance and modes of assessment
        4. Sequencing content and learning objectives
            a. across time for learners
            b. within context of a given group
        5. Designing instructional strategies
            a. interrelating with other content areas
            b. integrating with other language arts
            c. interrelating writing with other media
        6. Organizing a management system for the program
        7. Evaluating and revising the program

    B. Competence in instruction
        1. Objectives
            a. encouraging the development of the composing process in others (See IA)
            b. encouraging the development of writing skills in others (See IB)
            c. encouraging the development of intellectual abilities and skills in others (See IC)
        2. Strategies
            a. providing significant questions, discussions and experiences which lead to student writing
            b. engaging students in the composing process
            c. cultivating students' writing skills through meaningful exercises
            d. cultivating students intellectual abilities and skills through meaningful exercises
            e. providing opportunities to write in a variety of modes of discourse
            f. providing experiences in writing for various media
            g. providing opportunities to write in other content areas
            h. providing opportunities to write in all Language Arts areas
            i. being a teacher/responder as well as a teacher/evaluator
        3. Evaluations
            a. diagnosing student writing problems
            b. guiding and focusing feedback for student writers as they progress through a course
            c. measuring students' growth as writers over a specific time period
            d. measuring changes in intellectual processes as a dimension of growth in writing
            e. assigning grades to particular pieces of writing and to the entire body of student work in a course
            f. determining the effectiveness of writing instruction and/or the writing program
            g. involving students in evaluation: individualized goal setting, self-evaluation, and peer evaluation
            h. using various approaches to evaluation for a given piece of written discourse: holistic, primary trait, T-unit, etc.

    C. Appropriateness of Attitude
        1. Respecting individual student needs
        2. Respecting student language diferences
        3. Believing in language growth as an aspect of human development
        4. Openness to considering alternatives
        5. Openness to adopting new behaviors

TOPICS FOR DISCUSSION

ATLANTA SCHOOL SYSTEM

High School

Veta Jonas	Getting Story Ideas Paragraph Development Proofreading Techniques
Phyllis Lawhorn	New Encounters - a new approach for teaching expository writing Formats for Themes about Literature Evaluative instruments for Themes
Beverly Burroughs	The Paragraph Narrative Writing Sentence Structure Variety in Writing
Divida Gude	Creative Writing Writing for Basic Students
Eleanor Taylor	Writing from Incomplete Topics Using the Topic Sentence at the End of a Paragraph Group Pragraph Writing

MIDDLE GRADES

Condit Lotz	Using Folktales as models for Children's Writing (primary) Word Etymology for upper elementary Children Potpourri of activities for Initiating Writing activities
Judy Blackstone	Organization of an Essay Poetry Independent Study
Annie Graves	Creating a Classroom Climate Conducive to Writing Techniques of Writing Poetry Presentation of Some available material
Naomi Grishman	Resources for Teaching Creative Writing Class Newspaper Essay Writing Using Value Clarification in Writing
Edolya Napier	Writing, A Communication Skill Write It Right Language Communication in Black America

ELEMENTARY GRADES

Delores Turner	Writing autobiographies, biographies Writing clear descriptions Writing story endings
Charlotte Matchette	Therapeutic writing-expression of feelings Language experience stories News reporting
Mary Lockwood	Point of view-using pictures, portraits Dramatic monologues Using seeing, hearing, feeling, tasting. smelling, etc. experiences (Imagining-open-ended)
Sallie Anthony	Poems (Haiku, Cinquain, Pictograms, Acrostics) Stories (Fairy tales) Paragraphs (Vocabulary building)
Pamela Ingram	Use of dictionary/picionary Color codes sentence structure Language experience

FULTON SCHOOL SYSTEM

Charles Rogers	Using literature as a model and stimulus for student writing Using the newspaper to teach persuasive writing Using science fiction to get children to write science fiction Task analysis, outline, paragraphing and expository writing that fascinates 7th graders
Glenda Whitlock	Class newspaper Getting the mood for creative writing Letter writing also bookbinding
Sylvia Womack	Simplified grading/correcting (Harbrace) Results of combined freshman composition classes (those with extensive writing and no grammar as well as those with a standardized grammar test

DEKALB COUNTY SCHOOL SYSTEM

Linda Merkle	Expository writing (reporting) Compiling and writing a paper of literary analysis using research Creative writing

Nancy Dickey	Writing descriptions using informative details Writing directions Writing stories
Martha Reichrath	Creative writing integration in other academic areas Poetry as part of the creative writing curriculum Child centered creative writing experience

GEORGIA STATE UNIVERSITY

Dabney Hart	Group analysis of essays written by class members Explanation of restrictive/non-restrictive Use of a painting to stimulate composition

KENNESAW COLLEGE

Virginia Hinton	How to write rapidly - do it now, bea a deadline How to use correction sheets to improve writing How to use checklist and writing chart to improve writing

CLAYTON JUNIOR COLLEGE

Patrick Collins	Writing fiction Style High School writing problems, remedies

ALTERNATES

Judy Kupersmith	Using small groups in teaching writing to large classes Effective use of role playing to generate essay topics Positive teacher attitudes and student motivation
Sarah Charles	Use of tape recorder for facilitating writing Writing in dialect Journalistic writing
Linda Taylor	Paragraphing Function of beginning, developing and concluding composition Interpretation of feelings and motives as revealed in words and actions

Corrinne Younker	Sensory strategies-moving to self expression in group and individual settings Poetry patterns-beginning with couplets and followed by increasingly more complex forms Ways to stimulate original cost of characters and plot
Carol Lapides	Short stories Some poetry

GEORGIA STATE UNIVERSITY

A. Leslie Harris	Grammar alternatives to the traditional prescriptive mode (and their limitations) Teaching argument and persuasion Introductory research techniques for freshmen
Barbara Cheshire	Individual instruction of college students with serious writing weaknesses Preparing students for Regents Entrance Examinations Helping students have something to say

SCTW
4/24/78

Teacher/Consultant Presentations

Proofreading Techniques	Jonas
New Encounters - a new approach for teaching expository writing	Lawhorn
Sentence Structure Variety in Writing	Burroughs
Group Paragraph Writing	Taylor
Using Folktales as models for Children's Writing (primary)	Lotz
(Word Etymology for upper elementary children)	
Attitudes towards writing by academically gifted students and other students	Blackstone
Creating a Classroom Climate Conducive to Writing	Graves
Creative Writing: Getting Back to the Basics	Napier
Experiences Fascinating to a 7th Grader	Rogers
Task analysis, outline, paragraphing and expository writing that fascinates 7th graders	
Setting the Mood for Creative Writing	Whitlock
Description of a Person	Womack
Expository writing (reporting)	Merkle
Painting to Stimulate Composition	Hart
Description → Abstract	Hinton
Writing to Speaking	Collins
Writing autobiographies, biographies	Turner
Therapeutic Writing	Matchette
Dramatic monologues	Lockwood
Stories (Fairy Tales)	Anthony
Color coded sentence structure	Ingram

Using small groups in teaching writing to large classes	Kupersmith
Effective use of role playing to generate essay topics	
Positive teacher attitudes and student motivation	
Use of tape recorder for facilitating writing	Charles
Connotations and denotations of language	Harris
Zeroing in on serious weaknesses of individual college students	Cheshire

PRESENTATIONS

The object of your presentation is to demonstrate to the participants of the workshop methods of teaching writing which could be used in their own classroom.

Your presentation will also serve as a trial run for workshops which you will be requested to do as a teacher/consultant.

Since most of us learn best by doing, the most effective presentation is one which involves the group. Following a Do-Look-Learn approach, you might have the group engage in a writing project and then explain the purpose and outcomes to them, or you might offer the presentation first and then have the group engage in a writing activity. Another method of presentation might be to pass out examples of students writing which illustrate the technique or approach you wish to discuss or which illustrate a problem which you would like the group to help you solve. A third approach might be to pass out examples of pre and post writing to demonstrate the effectiveness of the method you want to discuss. Presentations can involve the entire group or can require small group work.

Your presentation should take up to an hour and a half and you should be ready to lead a discussion about it when you have finished.

Please make 32 copies of all duplicated materials. If you will need any audio visual equipment, please contact Carolyn McGhee at 658-2510 prior to the workshop with your request.

During the morning of the first day, you will be asked to meet in small groups to discuss each others presentations. These discussions will give the members of your group an opportunity to study each other's topics and to help improve each others presentation.

Some of you will be requested to make one presentation, others may be requested to prepare two or more. The order of the presentations will not be determined prior to the workshop and you will probably only receive a few days notice of when your presentation will be scheduled. Because of time limitations, it is possible that some of you will not have an opportunity to make his or her presentation to the entire group. However, for those who do not, there will probably be an opportunity to do so at some time during the ensuing year.

As a member of the audience for others' presentations, you will need to listen with a "strong but open" mind. You will need to be receptive to others' ideas, respecting the fact that your fellow participants are anxious about what they are saying, but you will also need to be responsive in an intelligently critical and questioning way.

FUNCTIONAL, TECHNICAL AND REPORTORIAL WRITERS

Katie Baer	Editor, Hospital Infection Control Newsletters
Alexis Reeves	Education Editor, Atlanta Constitution
Joe Cummings	Bureau Chief, Newsweek Magazine
Vernon Smith	Correspondent, Newsweek Magazine
Howell Raines	Bureau Chief, New York Times
Ed Rabel	Correspondent CBS
Terry Kay	Public Information Specialist, Oglethorpe Electric
Deanna Strickland	Public Information Specialist, Georgia State University
Charles Bauer	Technical Writer, Lockheed-Georgia Company
James Carroll	Technical Writer, Lockheed-Georgia Company
Joe Juska	Public Information Specialist, U.S. Office of Education
Jean McFadden	Public Information Specialist, National Medical Audio-Visual Center
Cathy Lord	Public Information Specialist, Center for Disease Control
Ann Lefcourt	Writer, American Book Company, Language Arts Texts
Barbara Nevins	Reporter, WAGA-TV
Nick Taylor	Assistant Commissioner for Public Affairs, Georgia Department of Human Resources
Carolyn Boiarsky	Free Lance Writer
Steve Oney	Writer, Atlanta Constitution-Journal Magazine
Diane Thomas	Editor-Writer, Hospital Infection Control Newsletters
Paul Hemphill	Free Lance Writer
Susan Persey	Free Lance Writer, Hospital Infection Control Newsletters
Marjorie Woodruff	Editor-Writer, Hospital Infection Control Newsletters

CREATIVE WRITERS

Tom Cullen - Playwright
Lezley Havard - Playwright
Pearl Lomax - Poet
Roy McIver - Playwright
Rosemary Daniel - Poet
Paul Darcy Boles - Novelist
Pat Watters - Nonfiction Writer
Terry Kay - Novelist
Jim Peck - Playwright
Bernie and Martha Schien - Nonfiction Writers
Paul Hemphill - Novelist
Anne Siddons - Novelist

Guest Speakers

June 19,	1-2:30 p.m.	Eunice Sims, former coordinator of English for the Atlanta Public Schools
	2:30-4 p.m.	Joan Elifson, English Department, Atlanta Jr. College
June 20,	9-12 a.m.	Pete Smith, Educational Psychology, Georgia State University
June 21,	8-10 p.m.	Local technical, functional and reportorial writers
June 26,	1-4 p.m.,	
June 27,	9-10:30 a.m.	Bernard Tanner, Teacher/Consultant for the Bay Area Writing Project
June 28,	9 a.m.-4	Cynthia Parsons, Education Editor of the Christian Science Monitor
July 5,	9 a.m.-4 p.m.	Jim Winters, Harriet Dawes from the Central Midwest Regional Educational Laboratory
July 10,	1-4 p.m.	Dan Kirby, English Education, University of Georgia and consultant for the Bay Area Writing Project
July 12,	1-2:30 p.m.	Herbert Stahlke, English Department, Georgia State University
	2:30-4 p.m.	Belita Gordon, English Department, Georgia State University
	8-10 p.m.	Local Creative/Imaginative Writers
July 17	8-9 p.m.	
July 18	9 a.m.-4 p.m.	Gwendolyn Brooks, poet

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SOUTHEAST CENTER FOR THE TEACHING OF WRITING
Georgia State University
College Of Education
University Plaza
Atlanta, GA 30303

SUMMER INVITATIONAL WORKSHOP
Teacher's Application Form

Teacher's Name____________________________ Years Teaching Experience:_____

Present Home Address:________________________________ Phone:________

____
City State Zip

School:____

School Address:____

____
City County State Zip

Education:

College	Degree	Major	Minor	Dates
1.				
2.				
3.				

Teaching Experience: (Chronologically From Most Recent)

School	Grade(s)	Subject(s)	Dates
1.			
2.			
3.			

Other Vocational or Avocational Experiences Related to Teaching/Writing:

Organization/ Business	Specific Vocation/Avocation	Dates
1.		
2.		
3.		
4.		

Courses You Are Presently Teaching:	Grade Level
1.	
2.	
3.	
4.	
5.	

During this workshop, each summer fellow will be required to make one or more presentations based on his/her experiences in the teaching of writing before the combined group of summer fellows. Please list three areas in which you feel competent to make such presentations.

1.
2.
3.

Daily writing will be required of all summer fellows. Are you willing to commit yourself to this task?

All summer fellows will be required to conduct 40 hours of workshop activity over a period of a year. Are you willing to commit your time to serve in this future role as a teacher/consultant?

Please attach the following:

1. Three examples of good writing from your students.
2. An essay explaining what you hope to gain from attending the workshop and ways in which you see the workshop fulfilling a need for improving students' writing performance and the teaching of writing in your school or college.
3. The attached recommendation form filled out and signed by your principal, superintendent or department chairman.
4. Any articles or examples of writing (no more than two) which you have published.

Teacher's Signature ____________________

SOUTHEAST CENTER FOR THE TEACHING OF WRITING
Georgia State University
College Of Education
University Plaza
Atlanta, GA 30303

Teacher's Name:____________________________

SUMMER INVITATIONAL WORKSHOP
ADMINISTRATOR'S RECOMMENDATION FORM

Administrator's Name____________________________Position:_________________________

School:____

____
City   County   State   Zip

1. Has this teacher initiated any new Language Arts programs, methods, or curricula related to writing?

2. Has this teacher published or displayed any student writing?

3. How would you rate this teacher's leadership ability in relation to other teachers?

   ☐ excellent ☐ good ☐ fair ☐ poor

4. How would you rate this teacher's competency in teaching composition?

   ☐ excellent ☐ good ☐ fair ☐ poor

5. How would you rate this teacher as a writer?

   ☐ excellent ☐ good ☐ fair ☐ poor

6. Are you willing to provide this teacher with sufficient time and scheduling options to conduct at least one Composition Workshop in your school or college during the year following his/her summer experience?

Administrator's Signature________________________

B-10

NEWS from [illegible]
georgia [illegible]

[illegible]
UNIVERSITY [illegible]
ATLANTA, GA [illegible]
(404) [illegible]

February 15, 1978

Improving the writing skills of students in all grade levels through college by helping teachers improve their instruction in writing is the aim of the Southeast Center for the Teaching of Writing (SCTW) at Georgia State University in Atlanta.

According to Dr. Alan Spanjer, chairman of the department of curriculum and instruction at Georgia State University and director of the project, the Center is a cooperative effort among the Atlanta Public School System, the Georgia State Department of Education, Atlanta Jr. College and the departments of Curriculum and Instruction and English at Georgia State University. SCTW is part of a network of writing centers located throughout the country under the auspices of the University of California, Berkeley/Bay Area Writing Project and the National Endowment for the Humanities, which is partially funding the network.

The Center will sponsor a five-week workshop June 19 - July 20 for 25 teachers, including 15 from the Atlanta Public Schools, three from DeKalb County Public Schools, three from Fulton County Public Schools and one each from Georgia State University and Kennesaw College and Atlanta and Clayton Jr. Colleges.

Teachers will receive a $500 stipend for tuition, books and other expenses and 10 graduate quarter hours credit.

Participants will be selected by the Center's Advisory Board based on leadership ability and interest and excellence in the teaching of writing. They will be expected to return to their school systems to hold similar workshops for their respective faculties.

SCTW will provide workshops throughout the state on a fee basis during the 1978-79 academic year. Workshops which will be available for teachers at all grade levels, elementary through college, will vary in length and will be designed to fit the needs of individual school systems. Among the topics which can be included are evaluation, the writing process, the art of revision, working with slow writers, and dialect in writing.

Ms. Carolyn Boiarsky, a free lance writer and part time English instructor and Ms. Eunice Sims, consultant for the language arts program of the Atlanta Public Schools and former coordinator of English for the Atlanta Public Schools, will coordinate the program.

For further information contact: Dr. Alan Spanjer, Georgia State University, University Plaza, College of Education, Atlanta, GA.

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This letter was sent to the Atlanta School System

February 2, 1978

Dear

We are extremely pleased to announce the establishment of the Southeast Center for the Teaching of Writing at Georgia State University. The object of the Center is to help improve the writing performance of students at all grade levels, elementary through college, by helping teachers improve their instruction in writing. Representing a cooperative school/university effort, the Center is part of a national network of writing centers, based on the philosophy, methods and materials of the University of California, Berkeley/Bay Area Writing Project.

This summer the Center will conduct a five week invitational workshop for 25 teachers. Our system has been invited to send 15 representatives to attend the program (including 5 teachers from the elementary, middle and secondary levels respectively). No more than one teacher from a school will be selected. However, more than one teacher from a school may apply.

Teachers will be selected by the Center's Selection Committee. Applicants will be judged for their leadership ability, interest and excellence in the teaching of writing, an open approach to ideas and a willingness to commit the time necessary to conduct future workshops.

Participants will receive 10 quarter hours of credit at Georgia State University and a $500 stipend. Teachers who complete the workshop will become teacher/consultants and will be qualified to conduct similar workshops and to act as resource persons for the Center.

So that we may use the knowledge these teachers obtain during the summer program, you will need to be willing to provide any teacher selected with sufficient time and scheduling options to conduct a similar workshop during the 1978-79 academic year.

I believe we are fortunate to be included in this first workshop and have enclosed several brochures further explaining the Center's programs and application blanks for teachers whom you believe qualified to represent your school at the workshop. The deadline for applications is March 15.

Yours truly,

This letter was sent to the Colleges

February 2, 1978

Dear

We are extremely pleased to announce the establishment of the Southeast Center for the Teaching of Writing at Georgia State University. The object of the Center is to help improve the writing performance of students at all grade levels, elementary through college, by helping teachers improve their instruction in writing. Representing a cooperative school/university effort, the Center is part of a national network of writing centers, based on the philosophy, methods and materials of the University of California, Berkeley/Bay Area Writing Project.

This summer the Center will conduct a five week invitational workshop for 25 teachers. Our college has been invited to send 1 representative to attend the program.

Teachers will be selected by the Center's Selection Committee. Applicants will be judged for their leadership ability, interest and excellence in the teaching of writing, an open approach to ideas and a willingness to commit the time necessary to conduct future workshops.

Participants will receive 10 quarter hours of credit at Georgia State University and a $500 stipend. Teachers who complete the workshop will become teacher/consultants and will be qualified to conduct similar workshops and to act as resource persons for the Center.

So that we may use the knowledge these teachers obtain during the summer program, you will need to be willing to provide any teacher selected with sufficient time and scheduling options to conduct a similar workshop during the 1978-79 academic year.

I believe we are fortunate to be included in this first workshop and have enclosed several brochures further explaining the Center's programs and application blanks for teachers whom you believe qualified to represent your school at the workshop. The deadline for applications is March 15.

Yours truly,

This letter was sent to DeKalb and Fulton County

February 2, 1978

Dear

We are extremely pleased to announce the establishment of the Southeast Center for the Teaching of Writing at Georgia State University. The object of the Center is to help improve the writing performance of students at all grade levels, elementary through college, by helping teachers improve their instruction in writing. Representing a cooperative school/university effort, the Center is part of a national network of writing centers, based on the philosophy, methods and materials of the University of California, Berkeley/Bay Area Writing Project.

This summer the Center will conduct a five week invitational workshop for 25 teachers. Our system has been invited to send 3 representatives to attend the program (including 1 teacher from the elementary, middle and secondary levels respectively). No more than one teacher from a school will be selected. However, more than one teacher from a school may apply.

Teachers will be selected by the Center's Selection Committee. Applicants will be judged for their leadership ability, interest and excellence in the teaching of writing, an open approach to ideas and a willingness to commit the time necessary to conduct future workshops.

Participants will receive 10 quarter hours of credit at Georgia State University and a $500 stipend. Teachers who complete the workshop will become teacher/consultants and will be qualified to conduct similar workshops and to act as resource persons for the Center.

So that we may use the knowledge these teachers obtain during the summer program, you will need to be willing to provide any teacher selected with sufficient time and scheduling options to conduct a similar workshop during the 1978-79 academic year.

I believe we are fortunate to be included in this first workshop and have enclosed several brochures further explaining the Center's programs and application blanks for teachers whom you believe qualified to represent your school at the workshop. The deadline for applications is March 15.

Yours truly,

PHILOSOPHY

·The writing problem is shared by both the universities and the schools: it can best be addressed by cooperatively planned and funded university/school activities.

·Most teachers have not received adequate preparation in the teaching of writing.

·Although much is known about the teaching of writing, most teachers are not aware of that body of knowledge.

·The best teacher of teachers is another teacher who has had success in a similar situation.

·Successful teachers of writing can be identified; the best practices of sucessful teachers can be effectively demonstrated to others.

·Teachers of writing must themselves write.

ADVISORY BOARD

Atlanta Junior College:	Chris Unger Joan Elifson
Atlanta Public Schools:	Regina Johnson Eunice Sims
Georgia Department of Education:	Barbara Mathis
Georgia State University:	Paul Blount George Haich Ann Lefcourt Charles Billiard
Center Director:	Allan Spanjer
Coordinators:	Carolyn Boiarsky Eunice Sims

CONTRIBUTORS

First National Bank, Atlanta
Georgia State University
Metropolitan Foundation
National Endowment for the Humanities
Southern Education Foundation
Trust Company Bank, Atlanta

Deadline for applications is March 15.

For additional information or an application form contact: Allan Spanjer, Georgia State University, College of Education, University Plaza, Atlanta, Georgia 30303

SOUTHEAST CENTER

FOR THE TEACHING OF WRITING

INTRODUCTION

Are you frustrated with the lack of success your students are having in learning to write?

Confused by the debate over whether or not to teach grammar?

Buried under piles of compositions to be graded?

Help is on the way.

The Southeast Center for the Teaching of Writing (SCTW) has been established as a school/university program to help teachers work together to find solutions to these problems. The object of the Center is to improve the writing performance of students at all grades levels, elementary through college, by helping teachers improve their instruction in writing. Representing a cooperative effort among the Atlanta Public Schools, the Georgia State Department of Education, Atlanta Jr. College, and the Departments of Curriculum and Instruction and English at Georgia State University, the Center is part of a national network of writing centers, based on the philosophy, methods and materials of the University of California, Berkeley/Bay Area Writing Project.

SCTW will conduct a five week invitational summer workshop for 25 teachers during the summer of 1978. The Center will also provide workshops to school systems throughout the Southeast on a fee basis during the 1978-79 academic year.

SUMMER INVITATIONAL WORKSHOP

The five week workshop will be held at Georgia State University June 19 through July 20. Teachers will exchange methods of effective instruction among themselves as well as work with experts in the field and professional writers. Participants will also engage in writing experiences themselves.

The sessions are expected to include such topics as the writing process, holistic evaluation, research in the teaching of writing, syntax (sentence combining), peer evaluation, working with the slow writer and dialect in writing. However, the exact topics to be discussed will be determined by the participants who will be requested to make at least one presentation to the group concerning methods which he or she has used effectively in the classroom.

The sessions will be held Monday through Thursday, 9 a.m. to 4 p.m. Participants will also be expected to attend a pre-session meeting during the spring for a general orientation and to receive reading and writing assignments.

Teachers who complete the workshop will become teacher/consultants and will be qualified to conduct similar workshops and to act as resource persons for the Center.

Participants will receive 10 graduate credits at the University and a $500 stipend to cover tuition, books, and other expenses.

Eligibility

Teachers at all grade levels, elementary through college, are eligible to apply. Applicants must be teaching English in the Atlanta, DeKalb or Fulton County Public Schools or at Georgia State University, Kennesaw College or Atlanta or Clayton Jr. Colleges. Applications will be screened by the Center's Selection Committee.

Participants will be selected for the following qualities:

- leadership ability
- an openness to new ideas
- interest and excellence in the teaching of writing
- willingness to engage in writing experiences
- commitment to make presentations before the group and to devote the time necessary to conduct future workshops

APPLICATIONS TO WORKSHOP

	Elementary	Middle	Secondary	Middle & Secondary	Elementary Middle & Secondary	College
Atlanta School System	26	5	6	7	2	-
Fulton County	4	1	-	2	-	-
DeKalb County	10	1	1	1	-	-
Georgia State University	-	-	-	-	-	3
Kennesaw College	-	-	-	-	-	1
Clayton Junior College	-	-	-	-	-	1
Atlanta Junior College	-	-	-	-	-	-

LETTERS TO APPLICANTS

April 18, 1978

Dear

We are extremely pleased to inform you that you have been selected as a fellow in the first annual Summer Institute on the teaching of Writing sponsored by the Southeast Center for the Teaching of Writing. The Institute will be held June 19 through July 20, Monday through Thursday, from 9 a.m. to 4 p.m. in Room 623 General Classroom Building at Georgia State University.

In order to participate in the Institute, you must be admitted to Georgia State University. The admission deadline for Summer '78 is May 26. For information concerning admission contact Graduate Admissions, Room 720 Urban Life Center, as soon as possible.

A pre-session meeting will be held Saturday May 13 from 9 a.m. - 1 p.m. in Room 217 of the Urban Life Center at Georgia State University. At that time you will have an opportunity to meet your instructors and the Center staff. You will also be given information concerning registration, a syllabus and a reading list and you will receive your presentation schedule and writing assignments.

As a fellow you shall receive a $500 stipend for tuition, books and other expenses. Your registration fees will be charged against this stipend and you will receive the remainder at the conclusion of the Summer Institute.

We would also like to extend a special invitation to you to participate in a discussion Friday, April 28 from 10 a.m. to 12 noon, at Atlanta Junior College, classroom building, Lecture Room #6 with Dr. James Gray, the Director of the University of California, Berkeley/Bay Area Writing Project and the National Network of Writing Centers of which the Southeast Center is a member. We think you will find this session enlightening.

If you have questions, please call Carolyn Boiarsky at 658-2510.

We congratulate you on being selected to participate in this important program and encourage your involvement in the future activities of the Center.

Sincerely,

R. ALLAN SPANJER, Chairman
Department of Curriculum
and Instruction
College of Education

RAS/cjm

April 19, 1978

Dear

We are so pleased that you have expressed an interest in the Southeast Center for the Teaching of Writing and are truly sorry that, because of limited funding, we are only able to offer twenty-five teachers a stipend to attend our summer invitational workshop. However, your application received a high rating and, therefore, you have been selected as one of seven alternates to attend the workshop at your own expense if you so desire. You would receive the same status and participate under the same conditions as the other participates. Alternates will become eligible for stipends should any of the original twenty-five selected applicants be unable to attend.

The Institute will be held June 19 through July 20, Monday through Thursday, from 9 a.m. to 4 p.m. in Room 623 General Classroom Building at Georgia State University.

In order to participate in the Institute, you must be admitted to Georgia State University. The admission deadline for Summer '78 is May 26. For information concerning admission contact Graduate Admissions, Room 720 Urban Life Center, as soon as possible.

A pre-session meeting will be held Saturday May 13 from 9 a.m. - 1 p.m. in Room 217 of the Urban Life Center at Georgia State University. At that time you will have an opportunity to meet your instructors and the Center staff. You will also be given information concerning registration, a syllabus and a reading list and you will receive your presentation schedule and writing assignments.

We would also like to extend a special invitation to you to participate in a discussion Friday, April 28 from 10 a.m. to 12 noon, at Atlanta Junior College, classroom building, Lecture Room #6 with Dr. James Gray, the Director of the University of California, Berkeley/Bay Area Writing Project and the National Network of Writing Centers of which the Southeast Center is a member.

If you have questions, please call Carolyn Boiarsky at 658-2511.

We would like to encourage you to take advantage of this opportunity.

Sincerely,

R. ALLAN SPANJER, Chairman
Department of Curriculum
and Instruction
College of Education

April 19, 1978

Dear

We are extremely pleased that you have expressed interest in participating in the 1978 summer invitational workshop of the Southeast Center for the Teaching of Writing. However, because of our limited funds, we are unable to accommodate all of those persons who have applied to attend. We are truly sorry that we will not be able to enroll you in our workshop this summer. However, we shall place you on our mailing list so that you can receive information concerning future programs sponsored by the Center as well as information concerning new methods and materials for teaching writing.

During this coming year your school system will be offering inservice programs based on the Center model. We encourage you to take advantage of this opportunity.

Sincerely,

R. ALLAN SPANJER, Chairman
Department of Curriculum
and Instruction
College of Education

RAS/cjm

LETTERS TO ADMINISTRATORS

April 19, 1978

Dear

We are extremely pleased to inform you that has been selected as one of 25 fellows to participate in the first annual Invitational Workshop of the Southeast Center for the Teaching of Writing. We are looking forward to his/her participation in this innovative program.

The workshop will bring together a group of outstanding teachers of composition, representing every level of instruction from elementary school through college. These teachers will work together to extend their knowledge of the writing process and, as Teacher/Consultants for the Writing Center, will work to improve the quality of student writing and the teaching of writing in our schools and colleges.

We would like to extend an invitation to you to hear more about our program from Professor James Gray on April 28 from 10 a.m. to 12 noon at Atlanta Junior College in the General Classroom Building, Lecture Room #6. Dr. Gray is the Director of University of California, Berkeley/Bay Area Writing Project and the National Network of Writing Centers of which the Southeast Center is a member.

We are extremely pleased that your school will be participating in this workshop and we look forward to working with you.

Sincerely,

R. ALLAN SPANJER, Chairman
Department of Curriculum
and Instruction
College of Education

RAS/cjm

April 19, 1978

Dear

The Advisory Committee of the Southeast Center for the Teaching of Writing has finished reviewing the applications for participation in the Invitational Workshop to be conducted during the summer of 1978. As you know, only twenty-five applicants can be chosen and only one from each school. We regret very much that was not one of the teachers chosen. We will keep the application on hand for future opportunities, should they occur.

Thank you for your recommendation, with its indication of your confidence in this teacher.

Sincerely,

R Allan

R. ALLAN SPANJER, Chairman
Department of Curriculum
and Instruction
College of Education

RAS/cjm

SOUTHEAST CENTER FOR THE TEACHING OF WRITING
SUMMER INVITATIONAL WORKSHOP

PARTICIPANTS

ATLANTA SCHOOL SYSTEM

High School
- Veta Jones - Smith High School
- Phyllis Lawhorn - North Fulton High School
- Beverly Burroughs - Sylvan Hills High School
- Divida Gude - Northside High School
- Eleanor Taylor - Carver High School

Middle Grades
- Judy Blackstone - O'Keefe Middle School
- Annie Graves - Sutton Middle School
- Naomi Grishman - Coan Middle School
- Condit Lotz - Guice Elementary School
- Edolya Napier - James L. Mayson Elementary School

Elementary School
- Pamela Ingram - William M. Boyd Elementary School
- Mary Lockwood - E. C. Clement Elementary School
- Charlotte Matchette - Venetian Hills Elementary School
- Sallie Anthony - C. W. Hill Elementary School
- Delores Turner - Howell Elementary School

FULTON COUNTY SCHOOL SYSTEM

High School
- Sylvia Womack - Lakeshore High School

Middle Grades
- Glenda Whitlock - Fairburn Elementary School

Elementary School
- Charles Rogers - Mimosa Elementary School

DEKALB COUNTY SCHOOL SYSTEM

High School
- Linda Merkle - Lakeshore High School

Middle Grades
- Martha Reichrath - Shallowford Elementary School

Elementary School
- Nancy Dickey - Briarlake Elementary School

GEORGIA STATE UNIVERSITY

Dr. Dabney Hart

KENNESAW COLLEGE

Dr. Virginia Hinton

CLAYTON JUNIOR COLLEGE

Dr. Patrick Collins

ALTERNATES

ATLANTA SCHOOL SYSTEM

High School

Judy Kupersmith - Washington High School

Middle Grades

Sara Charles - C. W. Long Middle School

Elementary School

Linda Taylor - William A. Fountain Elementary School

DEKALB COUNTY SCHOOL SYSTEM

Corrine Younker - Montclair Elementary School
Carol Lapides - Warren School

GEORGIA STATE UNIVERSITY

A. Leslie Harris
Barbara Cheshire

MODES OF EVALUATION

I. Evaluation of the Summer Invitational Workshop
  A. By Fellows
    1. Journal - to be written daily in the summer and on a weekly basis during the following year while composition is being taught. A personal record of intellectual and pedagogical progress.
    2. Semi-structured small group discussions to be held in middle of workshop and recorded on tape (Formative). Discussion of successes, failures, and recommended changes to date.
    3. Structured concluding interviews of individuals by coordinators during final week of workshop (Summative). Discussion of successes, failures, implications for school, gain in knowledge, skills and methods.
    4. Log - to be filled out in class daily during workshop, weekly during school year while compostioon is being taught. Successes, failure, implicatons for school use, gains in knowledge, skills and methods, use of new knowledge, skills and methods.
    5. Pre and post essay on Philosophy of Composition.

  B. By Participating Staff
    1. Impressionistic journal
    2. Report of program successes and failures

  C. By Outside Experts (Berkeley representatives)

II. Evaluation of Fellows
  A. Pre and post tests of attitudes and knowledge - to be administered prior to, immediately following and at the conclusion of last course in composition for school year following workshop.
    1. Frogner Language Inquiry
    2. Illinois Knowledge and Attitude Test
    3. Illinois Knowledge of Language Test
    4. Illinois Knowledge of Teaching English Test
    5. Rutgers Semantic Differential
    6. Questionnaire of Classroom Practice

  B. Pre and post writing samples (Philosophy of Composition)

  C. Examination of Fellows' Journals for growth

  D. Audio-tapes of a composition lesson - taped in the spring prior to the workshop and at some time during the following year. Each submission should be accompanied by a written explanation from the teacher.

III. Evaluation of Fellows' Impact on Schools
  A. Impact on Students
    1. Pre and post writing samples - to be developed by fellows and administered in September and May.
    2. Evidence of interest in writing among students
      a. pre - and post attitude interest inventory (Purdue)
      b. percentage of participants' students entering contests

3. Gains in standardized tests in use in Atlanta
4. Gains in College Entrance tests
5. Decrease in number of students requiring remedial composition in college

B. Impact on Colleagues and Community
   1. Plans, analysis of workshop and participant reactions of workshop conducted by teacher/consultants
   2. Evaluation of participants enrolled in workshops conducted by teacher/consultants (See II)
   3. Evidence of interest
      a. number of observations by colleagues
      b. questionnaire response by administrators
      c. public display of student writing
      d. number of workshops held during following years by teacher/consultants
      e. number of teachers attending sessions during following year
      f. number of applicants to second Invitational Workshop
      g. number of requests for consulting assistance

SCTW EVALUATION PLAN

TEST	PURPOSE	EVALUATOR	PRE-WORKSHOP	DURING WORKSHOP	POST WORKSHOP	ADMIN. TIME & PLACE
I. Fellows A. 111 Attitude & Knowledge of Writing Composition	Cognitive & Attitudinal Growth	Fellows	5/13/78	Last Day		1-½ hr.
B. Frogner Language inquiry	Cognitive & Attitudinal Growth in Language Arts	Fellows	5/13/78	Last Day		45 min.
C. Rutgers Semantic differential	Attitudinal Growth in Language Arts	Fellows		Last Day		GSU
D. Questionnaire on Classroom Practice	Change in Classroom Practice	Fellows	5/13/78		June 1	15 min. GSU
E. Philosophy of Composition Paper	Cognitive & Attitudinal Growth in Philosophy	Fellows	5/13-6/19		July 20-Aug. 20	At home
F. Journals	Intellectual Growth	Fellows		Daily During Class		15 min. GSU
II. Workshop A. Daily Assessment	Feedback to Staff (summatime)	Fellows		Daily		5 min. GSU
B. Structured individual interviews	Cognitive & Attitudinal Growth in Philosophy	Fellows		Last Week	End of Comp. Course	1 hr.
C. Philosophy of Composition Paper	Cognitive & Attitudinal Growth in Philosophy	Fellows	5/13-6/19		July 20-Aug. 20	At home

TEST	PURPOSE	EVALUATOR	PRE-WORKSHOP	DURING WORKSHOP	POST WORKSHOP	ADMIN. TIME & PLACE
D. Impressionistic Journal	Feedback for future workshops (formative)	Staff		As necessary		As Necessary
E. Summary of Program Successess & Failures	Feedback for future workshops (summative)	Staff			Aug. 15	As necessary, Office
F. Summary of Program Successes & Failures	Feedback for future workshops (formative)	Outside Experts		Middle		As necessary, Off-Campus
III. Impact A. Writing Samples	Gain in Students' writing performance	Students of participants & control group			Sept. & May '79	In school
B. Weekly Report	Student participation in writing experiences, change in class practice & methodology, display of student writing	Teacher/ consultants			During the teaching of comp.	As necessary, At home
C. SAT's	Gain in scores	Students of participants			During school year	
D. Regents	Gain in scores	Students of participants & control			During school year	
E. Standardized tests in use in Atlanta metro area	Gain in scores	Student of participants & control			During school year	
F.	Decrease in No. students requiring remedial comp. in college	Students of participants & control			Sept. '79	

TEST	PURPOSE	EVALUATOR	PRE-WORKSHOP	DURING WORKSHOP	POST WORKSHOP	ADMIN. TIME & PLACE
G. Same as I & II	Gains in cognitive & attitudinal growth Changes in classroom practice formative & summative evaluation of workshop	2nd generation tchrs. & tchr./consultants			Sept.-July	During workshops held by tchr./consultants

DAILY WORKSHOP ASSESSMENT

1. Teacher/Participant Presentation I was useful to me. Yes No NA

2. Teacher/Participant Presentation II was useful to me. Yes No NA

3. Guest Presentation I was useful to me. Yes No NA

4. Guest Presentation II was useful to me. Yes No NA

5. Group Processing was helpful to me. Yes No NA

6. What was most meaningful to you about today's session? Why? If nothing, why not?

7. Briefly describe anything that happened in this session that aroused strong feelings (pleasant or unpleasant) in you.

PRE-SESSION AGENDA

8:30 - 9:00 - Coffee and cookies

I. Introduction - Eunice and Carolyn (30 minutes)
  A. Welcome
  B. Introductory Activity to get acquainted (10 minutes)
  C. Brief overview of NWP, BAWP, SCTW
  D. Introduction of Advisory Board
  E. Introduction of staff

II. Testing (2 hours 15 minutes)
  A. Illinois Attitude and Knowledge (1 hour)
  B. Break (15 minutes)
  C. Frogner (45 minutes)
  D. Questionnaire on classroom practice (15 minutes)

III. Course Information - Haich and Billiard (45 minutes)
  A. Logistics
    1. Dates, etc. June 19 - July 20. Mon.-Thurs. 9:00-4:00 p.m.
       No class July 4
    2. Daily Schedule (handout: schedule grid) Mornings are teacher presentations. Afternoons are split. Two afternoons will be staff and guest presentations. Two afternoons will be discussions of writing assignments.
    3. Weekly Schedule (handouts: calendar of events)
      1. Guest speakers
      2. Evening get togethers

  B. Description of Program
    1. purpose (handouts - cognitive map
       information sheet
       evaluation modes)
    2. requirements of course
      a. presentations
      b. writing (4 types)
        1. part of morning presentations
        2. philosophy of composition essay position paper
        3. assignments
        4. curriculum project
      c. group editing
      d. journal
      e. testing
      f. daily assessment, (handouts: topics of all participants)

3. Process - presentations, writing, group editing, journal (handouts: Journal format)
4. models for presentations
   a. do-look-learn
   b. working through a problem
   c. pre and post examples
   d. (handouts: 3 x 5 cards)
5. assignments for 1st day - presentations, philosophy of composition essay. 1st writing assignment

IV. Registration (30 minutes)
   A. Carolyn - explanation of stipend and deduction of tuition, course numbers.

Paper 5

ASSESSING AND REVISING CRITERIA FOR WRITTEN DISCOURSE

The following open-ended questions suggest a framework for assessing how well a piece of written discourse works and suggest areas for concentration during revision. These questions are simple and general, but the answers to them, when applied to a specific paper or essay, are frequently not.

1. A writer promises to do something. What does the writer promise to do in his paper? Can we state that promise in our own words? Does he keep his promise?

2. Is there a perceivable order to the presentation of his feelings and ideas? Can we describe that order? Does that order of presentation show how the writer has felt and thought about his subject? Can we suggest better strategies than the one the writer has chosen? If so, how and why?

3. Has the writer omitted any important details or arguments that would contribute to our understanding of his understanding and feelings? Has he included details or arguments not connected with the feeling and ideas he is discussing? Where could he amplify and where could he delete? How could he clarify his feelings and ideas?

4. Is the writer's attitude towards his feelings and ideas convincing? Is he filling space or is he writing about feelings and ideas that matter to him? How can we tell?

5. Is the language of the paper appropriate to the author's voice and subject? Is the language free of cliches, jargon, and stock phrases?

If the writer bends or breaks the conventions of language, what are his reasons for doing so?

6. Does each paragraph signal clearly to the reader the direction the writer's ideas and feelings are moving? And does each paragraph develop and complete the idea or feeling that it introduces?

7. Are the rhythms and patterns of sentences appropriate to the writer's subject and voice? Where could he improve upon those patterns to make clearer his ideas and feelings? Does he use the passive voice excessively? If so, is that usage justified?

8. Has he observed the conventions of grammar, spelling, punctuation, and capitalization? If he has not, is there justification for his not doing so?

Robert Bain
University of North Carolina
Chapel Hill

Teacher/Consultant Commitments (40 hrs)

Please rank the following according to your preferences.

( ) 1. Consult for SCTW programs.

( ) 2. Coordinate three 3-hour workshops at your school.

  a. Determine consultants and topics with principal, language arts coordinator, department chairman and teachers' committee.
  b. Conatct SCTW and arrange for consultants.
  c. Serve as facilitator during workshops.

( ) 3. Assist with the creative writing contest.

( ) 4. Assist with the functional writing contest.

( ) 5. Assist with research.

( ) 6. Edit one monthly newsletter.

( ) 7. Write for newsletter.

( ) 8. Other (please explain).

FIRST WEEK

MONDAY - JUNE 19 (20 Assessment Sheets)

The purposes of the day's session were very clear to most of the class. Most people felt that a bit more time should have been allocated for each activity. And the class gave a strong endorsement of the facilitators competence in enacting their roles. The discussion in small groups was enjoyed by all. Joan Elifson and Eunice Sims were equally effective. Class members commented enthusiastically on learning editing skills and working in small groups. There was noticeable disapproval of smoking in class. Several people expressed surprise at how tiring writing can be. One or two participants felt class reading assignments should all have been made in advance. Several thought the day began on a sluggish note.

TUESDAY - JUNE 20 (20 Assessment Sheets)

Generally, the class members were very positive in their responses to the questions of purpose clarity, timing, and the role of workshop speakers. Two or three participants gave extremely negative responses concerning all three issues. Pete Smith aroused most discussion. His "positive" approach to teaching and his group techniques were the day's high points. Eleanor Taylor was appreciated and mentioned almost as frequently as Pete Smith. Taylor's ability to establish rapport with the group was considered outstanding. There were strong feelings that smoking in the classroom is definitely not appropriate. The class agreed that the day was better than the day before. Small group work was well recieved. Judy Kupersmith was singled out once or twice for praise and once or twice for negative criticism. There was some concern about the validity of her assignment.

WEDNESDAY - JUNE 21 (22 Assessment Sheets)

Much annoyance with the reading assignment and the bookstore situation was obvious. Reading assignments should have been made in advance, and a list of books to buy should have been sent out along with a workshop syllabus. Journals, writing to music, and techniques for editing personal writing were thought excellent ideas. Participants felt the need for more frequent class breaks and that not enough time was allocated for Sue's presentation. The wine and cheese party was an across-the-board success as it was quite motivating. Participants found mingling and talking with professional writers significant and inspirational. Small group work continued as the overall, mutually rewarding activity. Smoking in class was considered rude and distracting from the excellent presentations that were all well received.

THURSDAY - JUNE 22 (20 Assessment Sheets)

Phyllis's presentation, though extremely interesting, was too long. Because this was the last day of the first week, several people expressed impatience with starting late every day and with workshop details that were not coordinated sooner. The staff's role was not clear to several participants. The vast majority of those taking part felt that the small group sessions were an efficient use of time and that engaging in rap sessions raised the level of enthusiasm. A few people suggested extending the exposure of personal writings to a larger audience in order to get a wider variety of responses. Phyllis's presentations on proofreading and organization were optimistically received.

SECOND WEEK

MONDAY - JUNE 26 (18 Assessment Sheets)

Barney Tanner's balance between theory and demonstration, in fact, his entire presentation provided a wealth of usable materials. His comments on coherence, paraphrasing and outlining inspired participants. Pat's demonstration tape was meaningful, but there was some confusion as to his singular point of focus. Once his final thought was clear--oral communication to put across written thoughts--the class was in agreement with him. Pat Collin's dictatorial manner was resented and, consequently, credibility suffered. Some found him "boring." Veta Jonas's suggestions about carefully guided proofreading contained good ideas for any age group.

References were made to time wasted by late starts and to smoking in class as inconsiderate. Group sessions continued as a worthwhile activity in which progress in exchanging reactions to the workshop and other's writing was emphasized.

TUSDAY - JUNE 27 (19 Assessment Sheets)

Barney's opinionated manner and unfeeling personality irritated many workshop participants, although he was an outstanding success as a knowledgeable, creative, well organized teacher. Many people wondered if his personality would be detrimental to his effectiveness as a teacher of less mature students. Tanner's exercises on grammar and paraphrasing were especially well received. Although several people felt the Tanner lectures were too long, concern over the use of non-standard English by Black students was voiced. Most meaningful to some participants was finding out specifically what was expected from them after the five week workshop.

Again annoyance with late morning starts and smoking was apparent.

WEDNESDAY - June 28 (20 Assessment Sheets)

Cynthia Parson's technique in opening avenues of learning about writing and the manner in which fellows participated was the high point of the day. Many fellows referred to the importance of maintaining an atmosphere in which it is constantly clear that the teacher is a helper, not a fault finder, who is there to share expertise, not to belittle others with it, and to act as a consultant in guiding learning. One or two participants expected more details about teaching children to write analytically. The majority of participants considered Ms. Parsons a dynamic master of her subject area. All but one or two were fascinated by the practicality of the suggested methods demonstrated. By far this, to date, was considered the day of most consequence. Dr. Billiard's discussion of Moffett was positively received.

THURSDAY - June 29 (22 Assessment Sheets)

According to written feedback Beverly Burrough and Dr. Billiard gave the day's most effective presentations. As a presentor Sally Anthony was not effective and reaction to Sarah Charles was mixed. Dismay at consistent late starts was obvious. There were several who wanted to continue the open group rap sessions. These same people resented the attitudes of those who couldn't have "cared less" about the workshop. Edolya Napier did a good job in keeping things moving although some fellows thought directions given them were vague and a bit off focus. Several people wanted access to activities in other group processing sessions. Most participants were motivated to analyze a writer's style as Beverly suggested and imitate it and to become more knowledgeable concerning dialect. The dialect bibliography sheet was well received.

THIRD WEEK

MONDAY, July 3, 1978 (Only two assessment sheets available)

Writing "on demand" put fellows under pressure and helped them understand how unplesant an activity it can be for students. One used to tutor for the Regents' Exam and was, therafore, already familiar with Bebe Cheshire's material. The other fellow did not consider the material pertinent.

WEDNESDAY, July 5, 1978 (14 Assessment Sheets)

Sylvia Womack, Condit Lotz, and Dabney Hart gave well received, useful presentations. They were considered precise and to the point. Sylvia's organization paper was mentioned most frequently as outstanding. There was receptive reaction also to the folk tales writing ideas and the picture writing ideas. Although presented for specific grade levels, the fact that the various presentations were relevant to various grade levels was pointed out by several fellows. Group sessions were considered stimulating and supportive of free expression by participants. The mixture of presentations was refreshing and fun. Everyone appreciated the efficient use of time.

THURSDAY, July 6, 1978 (22 Assessment Sheets)

All participants felt there was an interesting mix of activities, i.e., word pictures, group writing, sensory preception writing. Much fun was had by all, although the fellows were not especially receptive to the "book salesmen" atmosphere. The opportunity to work with different groups was the most meaningful part of the day for most. There was a noticeable concern that adequate time was not allocated for each activity. There was mention of a late start, a shortened lunch hour, and a late finish, all of which were somewhat annoying. Participants found it difficult to single out one activity for praise, but learning new and different ways to motivate creativity was most mentioned.

FOURTH WEEK

MONDAY, July 10, 1978 (18 Assessment Sheets)

Dan Kirby gave an informative lecture which included pertinent statistics. Most fellows were inspired by his analogies; and his definition of grammar, usage and mechanics were thought provoking. His enthusiasm for writing created a receptive climate. He was considered unique in that he respected traditional methods and favored current trends without condemning more rigid methods. Linda Merkle's presentation was also rated very high. Several fellows mentioned her types of thesis sentence idea as significant. Pam Ingram's presentation on using color coded materials was novel and several people mentioned putting her system into their classes. All in all the three presentations went over very well, and the day was a highly constructive one. One or two fellows were concerned with the limited time for group discussion of presentations. Everyone appreciated the early (9:10) start.

TUESDAY, July 11, 1978 (13 Assessment Sheets)

Edolya Napier and Sallie Anthony were not well received. Workshop fellows were frustrated and felt that Sallie Anthony was incompetent and disorganized. Several felt her writing activity was boring, others were embarrassed for her. Edolya Napier's name game and Sallie's "formula" for fairy tales were singled out as adaptable by several fellows. Many people did not want to be unkind or negative and, therefore, chose not to comment neither in class nor on the assessment sheets. The purpose of the presentations was unclear. Timing was awkward and facilitators were rated very low by group consensus.

WEDNESDAY, July 12, 1978 (19 Assessment Sheets)

The two morning presentations were meaningful in terms of demonstrating effective ways of gaining the audience's attention. Charles Rogers' "outlining" task was considered "fun." Virginia Hinton's analogies and diagrams were helpful. Both were well organized and precise. Many fellows considered Bill Stahlke's and Belita Gordon's afternoon work boring and a waste of time. Charles Rogers and Virginia Hinton inspired and motivated workshop fellows. Bill Stahlke and Belita Gordon were unable to communicate to or with their audience. Consequently the relevancy of their presentation was questioned. One or two fellows asked about ending earlier on days when there were evening sessions.

THURSDAY, July 13, 1978 (14 Assessment Papers)

Anne Graves and Glenda Whitlock received excellent ratings from their workshop peers. Singled out for mentione as meaningful were: bookbinding, mood setting, and bring actual objects to create sensory response before writing. The purpose of each presentation was quite clear and adequate time for the activities was allocated. In general, these two fellows engaged the workshop members in highly motivating, well planned, well enacted processes.

FIFTH WEEK

MONDAY, July 17, 1978 (13 Assessment Papers)

Workshop participants would like to see more of a response to the presentations from the staff. Most participants in the workshop are reticent about criticizing others. Delores Turner's presentation was excellent. Her audience was stimulated to use her materials and approach to biographical and autobiographical compositions. Leslie was well received. Her connotation/denotation material seemed practical and useful. Mary was the weakest of the three. The confusion over the "dramatic monologue" definition was unfortunate. Several thought she had useful ideas that were poorly presented. Several fellows suggested that presentations should be better scheduled so that every speaker be assured of at least one hour without being rushed.

TUESDAY, July 18, 1978 (12 Assessment Sheets)

Again, timing and scheduling were singled out as organizational stumbling blocks. The consensus was that Eunice needed more time and that while Pete Smith was dynamic, he could have used less time. Smith's ideas on grouping motivated workshop fellows. The lunch at Phyllis's was fun, but made several late for Smith's remarks. Everyone wanted Eunice to have time to comment on her handouts. The Moffett material should have been discussed more, according to written feedback by workshop fellows.

TUESDAY, July 18

Everyone enjoyed the poetry reading by Gwendolyn Brooks. The rules for writing poetry were helpful to the workshop fellows but not enough time was spent on the technical considerations of poetic composition. Her discussion on the purpose of "art" polarized workshop fellows. Many deeply resented her philosophy concerning the relationship between Black and White people. Everyone found her to be a gracious, highly intelligent woman of integrity.

Workshop fellows thought not enough time was allowed for discussion. Several considered time-scheduling the major problem in the workshop experience because they wanted to hear more of what others in the workshop had to say. One mentioned the lack of organization as a major problem.

E-1

CONTINUING WRITING GROUPS

GROUP I

Bebe Cheshire

Pam Ingram

Mary Lockwood

Veta Jonas

Delores Turner

Eleanor Taylor

(Four additional members dropped out after the first meeting)

GROUP II

Patrick Collins

Beverly Burroughs

Susan Daniels

Charles Rogers

Judy Kupersmith

E-2

This booklet is being held up in printing and will be sent to all recipients of this report when it is completed.

WORKSHOPS FOR FIRST QUARTER

WORKSHOP LOCATION	NUMBER OF PARTICIPANTS	NUMBER OF HOURS/ DAYS OF WORKSHOP	NUMBER OF CEU'S
Venetian Hills Elementary School (Atlanta)	40	3 hours/1 day	12.0
Trickum Middle School (Gwinnett County)	30	3 hours/3 days	12.0
G.W. Carver Comprehensive High School (Atlanta)	18	2 hours/1 day	0
Mimosa Elementary School (Fulton County)	25	6 hours/4 days	15.0
E.C. Clement Elementary School (Atlanta)	16	3 hours/1 day	4.8
Guice Elementary School (Atlanta)	35	3 hours/1 day	10.5
William M. Boyd School (Atlanta City)	20	2 hours/1 day	8.0
Douglas High School (Atlanta)	18	1½ hours/1 day	0
M.S. Howell Elementary (Atlanta)	18	2 hours/1 day	3.6
Georgia Council of Teachers of English - 7th District	30	2 hours/1 day	0
Richmond County Board of Education, Augusta, GA (CASP Project)	25	3 hours/1 day	0
Phi Delta Kappa Writing Institute	200	9 hours/2 days	0

*Based upon certain criteria, some workshops were eligible for CEU credits (Continuing Education Units). The CEU is computed as follows:

$$\frac{\text{Number of Participants} \times \text{Number of Hours of the Program}}{10}$$

Sunday, September 3, 1978

Dear Carolyn and Eunice,

Although belated, a week into the new school year seemed a good time to write my second philosophy paper. Imagine with what trepidation I approached my classes! Remember, I only had one quarter of HS teaching experience before this . . . so in addition to new-technique anxieties, I also had your modified new-teacher anxieties.

Thank God they were all unfounded! I started off on a much sterner note than last spring. That, combined with one or two repeaters from my classes last spring, helped set the tone that Womack's was no cryp-course! *10th graders only. No way I'll have these more than one quarter.

More anxiety attacks as I mentioned that they would be permitted to rewrite and revise their papers as often as they wanted. And when I said that other students would have the opportunity to catch their mistakes before I did . . . well, that was really breaking new territory at Lakeshore HS. I remained enthusiastic and confident while I explained my proposal--no easy feat when you're holding your breath, I assure you. They "grouped" for the first time last Friday. I won't say it was a resounding success (nothing that radically different ever is), but it met with considerable approval from my students, supervisor, and me. *I breathed a sign of relief.

Eunice--I'm going to talk with Jack Prance (assist. princ.) about keeping my 8th and 10th (lab) grade classes throughout the year. My dept. chrm was less than thrilled at the prospect, but suggested I talk to him, since he's in charge of scheduling. If you could call him up, too, it might "facilitate" matters somewhat.

Thanks for a great summer, it's already been worth it! Bye!

Love, Sylvia

WORKSHOP REFLECTIONS

By Veta Jonas

The workshop on the teaching of writing was one of the most informative workshops that I have had the pleasure of attending. What I experienced and learned was very much in line with what I had expected would occur. I knew what my own personal goals for attending the workshop were, and they were met to a satisfactory degree. I wasn't always sure what the directors expected of me as a participant because I had an assumed idea of what I felt their goals were for the entire group.

For my own purposes, the workshop proved to be a rewarding experience in terms of my personal growth as a writer and in the acquired knowledge I can now take back to the classroom. I am now more aware of my strengths and weaknesses as a writer. I've learned more about the writing process and how to guide students through the process.

In relation to my present job assignment, some presentations and speakers were more useful to me as a teacher than others. The small group processing was helpful to me in my own personal writing. Yet many times I left the processing group still not sure why some of my writing errors were considered grammatically illogical. Although we were intentionally left on our own, I would have appreciated more involvement from our experienced directors. From the first presenter to the last presenter, time for oral constructive criticism as well as praise should have been allowed as an immediate follow-up, so all workshop participants could benefit from mistakes made and pick up useful information on the best effective way to make a presentation on a certain aspect of teaching writing.

(over)

The most positive aspects of the workshop were the exchange of ideas, meeting others with similar writing problems and goals, and hashing out errors and writing problems in the small processing groups. I'm looking forward to continued writing experiences with members of the workshop.